



ROYAL
COLLEGE
OF MUSIC

London

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 6 January 2024, 3pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

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|------|--|--------------|
| 3.00 | Hugo Borrior <i>cello</i> (pupil of Alexander Boyarsky)
Scriabin Etude | 9' |
| 3.15 | Michelle Wang <i>violin</i> (pupil of Hilary Sturt)
Beethoven Sonata op12 no2 in A major <i>i Allegro</i> | 6.5' |
| 3.30 | | |
| 3.45 | Cynthia Ung (pupil of Una Eun Cho)
Saint-Saens The Swan
Goltermann Capriccio op24 | 3.5'
1.5' |
| 4.00 | Piano Trio (Richard Utley <i>tutor</i>)
Wenru Du <i>piano</i> Almond Zhao <i>violin</i> Caspian Lee <i>cello</i>
Debussy La mer (arr. Sally Beamish) <i>i De l'aube à midi sur la mer</i> | 9' |

- 4.15 Aidan Zhao *violin* (pupil of Hilary Sturt)
Beethoven Spring Sonata no5 in F *i Allegro*
Kroll Banjo & Fiddle 10'
3.5'
- 4.30 Catherine Bennett *violin* (pupil of Esther King Smith)
Pejačević Elegie op34 4'
- 4.45 Lixuan Wang *violin* (pupil of Eri Konii)
Bruch Violin Concerto in G Minor op26 *i Allegro moderato* 9'
- 5.00 Teresa Kiang *violin* (pupil of Eri Konii)
Lalo Symphonie Espagnole op21 *ii Scherzando iv Andante* 11'



Royal College of Music Junior Department,
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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
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Tuesday 9 January, 1.05pm
Performance Studio

4'

Nicole Shim soprano
Aidan Si piano

20'

- i *Allegro vivace*
- ii *Divertissement: andantino*
- iii *Finale: prestissimo*

Magdalene Ho piano

18'

- i *Allegro giusto*
- ii *Andante*
- iii *Allegro vivace*

Anson Lam piano

Upcoming Events

MUSIC AND IDEAS: INTRODUCING ED BENNETT

Thursday 11 January, 5:15 PM

Performance Hall

Repertoire to include:

Ed Bennett Imbolc Meditation

Twister

Magnetic

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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MUSIC IN THE MUSEUM

Friday 12 January, 12.30pm

Museum Gallery

Bax (1883–1953)	Elegiac Trio	9'
Amy Tashjian flute Florence Cope viola Rosie Scott harp		
Spohr (1784–1859)	Duo for Two Violins in A minor, op 67 no 1 <i>i Allegro</i> <i>ii Andante</i> <i>iii Rondo: vivace</i>	20'
Waiying Law violin Josh Jia violin		
Telemann (1681–1767)	Trio Sonata in E minor TWV42:e2	12'
Samuel Finch baroque flute Kate Bingham baroque oboe Xavi Lowe baroque cello Ceci Keiffer harpsichord		
Toshio Hosokawa (b 1995)	Spell Song	7'
Ella Dorothea Delbrueck oboe		

Upcoming Events

RCM CHAMBER MUSIC

Thursday 18 January, 6pm

Performance Hall

Repertoire to include:

Brahms Cello Sonata no 2 in F major

Schubert Piano Trio no 1 in B flat major D 898

Dvořák String Quintet no 2 in G major op 77

Tickets: Pay What You Can

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RCM AT ST. MARY ABBOTS

Friday 12 January, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Marcos Fernandez (b 1984)	In Glasgow	9'
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Christian Hoddinott clarinet
Lily Hesper-Dugdale clarinet
Catrin Davies clarinet
Latchen Kinghorn-Perry clarinet

Ireland (1879–1962)	Trio in D minor for Clarinet, Cello and Piano	25'
	<i>i Allegro non troppo</i>	
	<i>ii Scherzo - vivace</i>	
	<i>iii Lento - con moto</i>	

Ricky Ng clarinet
Him Chan cello
Jack Wong piano

Prokofiev (1891–1953)	Piano Sonata no 1 op 1 in F minor	8'
Maximilian Maisky piano		

Halvorsen (1864–1935)	Passacaglia	7'
Annissa Gybel violin Him Chan cello		

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RCM CHAMBER MUSIC

Thursday 18 January, 6pm

Performance Hall

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Schubert Piano Trio no 1 in B flat major D 898

Dvořák String Quintet no 2 in G major op 77

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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

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- | | | |
|------|---|--------------|
| 3.00 | Evelyn Yang <i>cello</i> (pupil of Alexander Boyarsky)
Prokofiev Sinfonia Concertante in E Minor op125
<i>i Andante iii Coda</i> | 8.5' |
| 3.15 | Sapphire Ng <i>piano</i> (pupil of Katya Lebedeva)
Haydn Sonata in D major no50 Hob XVI:37 <i>i Allegro con brio</i>
Tchaikovsky April | 5'
2.5' |
| 3.30 | Alex Pylypenko <i>piano</i> (pupil of Katya Lebedeva)
Beethoven Piano Sonata C major op2 no3
<i>iii Scherzo iv Allegro assai</i> | 6' |
| 3.45 | Jacqueline Yang <i>cello</i> (pupil of Alexander Boyarsky)
Bright Sheng Seven Tunes Heard in China v <i>Diu Diu Dong</i>
Max Reger Cello Suite no2 in D Minor op131c <i>i Prelude</i> | 2.5'
6.5' |

- 4.00 Hedi Triki *piano* (pupil of Clara Rodriguez)
Saint Saens Piano Concerto no2 *i Andante sostenuto* 11'
- 4.15 Duo (Daphne Boden *tutor*)
Charlie Zha *flute* Liam Ko *harp*
Bach/Gounod Ave Maria 3'
Tedeschi Elegia 5.5'
- 4.30 Liam Ko *harp* (pupil of Daphne Boden)
Guridi Viejo Zortzico 6.5'
- 4.45 Asaey Tekie *violin* (pupil of Sophie Simpson)
Vivaldi Concerto in A Minor op3 no6 RV356 7'
i Allegro ii Largo iii Presto
- 5.00 Anthony Zemsky *piano* (pupil of Ann Martin Davis)
Rachmaninov Etude Tableaux op39 no5 in Eb minor 5'
-

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ROYAL

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Junior Department Soloists Concert

Saturday 13 January 2024, 5.30pm
Performance Hall

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Rosie Rodriguez Vassiliou <i>violin</i>		
Rachmaninov arr. Kreisler	Marguerite op38 no3	3.5'

Oscar Wang <i>cello</i>		
Schubert	Arpeggione Sonata iii <i>Allegretto</i>	4.5'

Rory Zweimueller <i>violin</i>		
JS Bach	Violin Concerto in A minor BWV1041 i <i>Allegro Moderato</i>	4.5'

Elizabeth Guo <i>piano</i>		
Chopin	Ecosseise no1	1'
Coleridge Taylor	Impromptu	3'

Emma Seymour <i>violin</i>		
Smetana	Aus der Heimat (From the Homeland) ii <i>Andantino</i>	5.5'

Alex Holford *trombone*
Hindemith

Sonata for Trombone and Piano
iii *Allegro Pesante 'Swashbuckler's Song'*
iv *Allegro Moderato Maestoso*

5'

Teresa Kiang *violin*
Schubert arr. Heifetz

Ave Maria

5'

Kalli Ziegler *cello*
Offenbach

Les Larmes de Jacqueline

5'

Nirvana Che-Lai *violin*
Vitali

Chaconne in G minor

5'

Bronwen Roberts *trumpet*
Pilss

Sonata i *Allegro appassionato*

5'

Many thanks to Craig White *piano*

and to the following teachers:

Amy Tress, Felix Schmidt, Matthew Scrivener, Danielle Salamon, Erica Dearing,
Ruth Molins, Eri Konii, Leandro Silvera, Rodney Friend, Torbjorn Hultmark

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RCM STRINGS OFFER HOLDER DAY

Lunchtime Concert

Tuesday 16 January, 1.05pm

Performance Hall

R Sainz de la Maza (1896–1981)	Rondeña	5'
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Arie Dakesian guitar

Beach (1867–1944)	Romance	6'
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Dorian Rambaud violin
Hongxu He piano

Franck (1822–1890)	Prelude, Fugue and Variations for Two Harps	9'
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Ian Lim harp
Dian Yi harp

Barrière (1707–1747)	Sonata for Two Cellos	9'
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Ozgur Kaya cello
Eddie Mead cello

Schubert (1797–1828)	Piano Quintet in A major D 667 'Trout' <i>i Allegro vivace</i>	13'
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Annissa Gybel violin
Joseph Lowe viola
Lily Dai cello
Sam Lee double bass
Rieko Makita piano

Upcoming Events

RCM CHAMBER MUSIC

Thursday 18 January, 6pm
Performance Hall

Repertoire to include:

Brahms Cello Sonata no 2 in F major

Schubert Piano Trio no 1 in B flat major D 898

Liszt Tre Sonetti di Petrarca

Dvořák String Quintet no 2 in G major op 77

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Thursday 18 January, 6pm

Performance Hall

Brahms (1833–1897)	Cello Sonata no 2 in F major <i>i</i> <i>Allegro vivace</i> <i>ii</i> <i>Adagio affetuoso</i>	15'
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Layla Ballard cello
Kumi Matsuo Piano

Schubert (1797–1828)	Piano Trio no 1 in B flat major D 898 <i>i</i> <i>Allegro moderato</i>	12'
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Maya de Souza violin
Catherine Cotter cello
Thomas Luke piano

Liszt (1811–1886)	Tre Sonetti di Petrarca <i>i</i> <i>Benedetto sia 'l giorno</i> <i>ii</i> <i>Pace non trovo</i> <i>iii</i> <i>I vidi in terra</i>	18'
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Neo Hung piano

Dvořák (1841–1904)	String Quintet no 2 in G major op 77 <i>i</i> <i>Allegro con fuoco</i>	8'
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Kana Aihara violin
Gabriela Balcerek violin
Hugo Svensson viola
Daniel Yiu cello
Mafalda Ribeiro double bass

Upcoming Events

ELECTRONICS CONCERT: NYMPHÉA

Wednesday 24 January, 6pm

Performance Hall

Repertoire to include:

Saariaho Nymphéa

Joanna Bailie Marblepark

Sofia Kiviniemi New Work

Saariaho NoaNoa

Tickets: £5

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RCM JAZZ ORCHESTRA

Thursday 18 January 2024, 7.30pm | Britten Theatre

Winston Rollins director

RCM Jazz Orchestra

RCM JAZZ ORCHESTRA

Thursday 18 January 2024, 7.30pm | Britten Theatre

Winston Rollins director

RCM Jazz Orchestra

Bob Florence From Westlake
(1932–2008)

Westlake

One, Two, Three

Carmelo's by the Freeway

Autumn

Pumpkinette

INTERVAL

From Live at Concerts by the Sea

Be Bop Charlie

Lonely Carousel

Evie

Wide Open Spaces

I'll Remember

Party Hearty

Supported by The Victor Ford Swale Jazz Fund and Victoria, Lady Robey OBE
HonRCM through the EDI Visiting Artists Fund.

We are enormously grateful to the Foyle Foundation for their support of the
Britten Theatre seating refurbishment.



FOYLE FOUNDATION

The RCM Jazz Orchestra performs regularly throughout the year at the RCM and external venues such as the Royal Festival Hall, Ronnie Scott's Jazz Club and Vortex Jazz Club. Notable concerts include performances at the RCM Festival of Percussion.

Celebrated trombonist Winston Rollins has worked with popular artists including Jamiroquai, Amy Winehouse and Ray Charles, and is currently a member of Jools Holland's Rhythm and Blues Orchestra. With a unique presence on stage, he makes his debut at the RCM taking inspiration from the big band albums of one of the top jazz arrangers of the 1980s and 90s, Bob Florence.

Winston Rollins

Winston Rollins is one of the UK's most in-demand brass instrumentalists. He began playing the trombone at the age of ten and later trained at the Trinity College of Music in London. He has performed with prestigious bands and artists including The Brand New Heavies, Incognito, Aswad, Jamiroquai and Courtney Pine. He has also received credits as a writer, arranger, trombonist and producer on recordings by James Brown, Kylie Minogue, Ray Charles, Paloma Faith, Chaka Khan, Tom Jones, Spice Girls, Paul McCartney, Cee Lo Green, Laura Mvula, Emeli Sandé, Rag 'n' Bone Man and the late great Amy Winehouse having worked on her *Frank* album. He is currently a member of Jools Holland's Rhythm and Blues Orchestra and is NYJO's Head of Professional Development. He has his own studio, RedRoom Studios, in Chiswick, West London, and has produced albums himself.

Royal College of Music

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Saxophone

Leopoldo Mugnai (alto)
Matthew Stringer (alto)
Ethan Townsend (tenor)
Maya Mitra (tenor)
Alex Dani (baritone)
Maddie Wegg (baritone)

Trumpet

Ed Smith
Martin Shaw
Katie Bannister
Alex Gray
Archie Musselwhite
Jake Humphrey

Trombone

Edward Hyde
Max Pritchard
Joseph Bournes
Jiayi Feng (bass)

Drum Kit / Percussion

Isaac Harari
Lewis Isaacs

Piano

Josh Mitchell-Rayner

Bass

Matt Hollick

Personnel correct at the time of going to print. Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Adrian Revell (saxophone)
Martin Robertson (saxophone)
Nathan Bray (trumpet)
Winston Rollins (trombone)
Matt Skelton (rhythm)

PICTURES AT AN EXHIBITION WITH HARDENBERGER

Thursday 8 February 2024, 7.30pm | Amaryllis Fleming Concert Hall

Supported by the Rolando Fund for Visiting Professors at the RCM

Håkan Hardenberger conductor and trumpet

Timothy Lines conductor

Euan Scott trumpet

Joshua Cusworth trumpet

RCM Symphony Orchestra

Mark-Anthony Turnage *Dispelling the Fears*

Folke Rabe *Sardine Sarcophagus*

Mussorgsky *Pictures at an Exhibition*

Described as 'the best trumpet player in the galaxy' by *The Times*, Håkan Hardenberger returns to the Royal College of Music to perform two virtuosic and evocative concertos alongside RCM trumpeters.

Mark-Anthony Turnage's *Dispelling the Fears* takes its inspiration from a painting by Heather Betts, which plays on darkness and light, while a rhythmic and vast work by RCM alumnus Folke Rabe evokes the empty factory that houses Bergen's Music Factory Festival. Alongside, the RCM Symphony Orchestra explores Mussorgsky's *Pictures at an Exhibition*, featuring the unforgettable melodies of *The Great Gate of Kiev*.

Tickets: £20, £15; £10 under 35

Box Office 020 7591 4314 | www.rcm.ac.uk/events

MUSIC IN THE MUSEUM

Friday 19 January, 12.30pm

Museum Gallery

Boeldieu (1775–1834)	Sonata for Harp in G major	10'
	<i>i Allegro moderato</i>	
	<i>ii Rondo</i>	
Jimena Eisele Farag harp		

Kuhlau (1786–1832)	Three Grand Duets, op 39	10'
	<i>i Allegro assai con molto fuoco</i>	
Alessandra Scalzone flute		
Amy Tashjian flute		

Handel (1685–1759)	Trio sonata op 2 no 1 HWV 386 in B minor	13'
	<i>i Andante</i>	
	<i>ii Allegro</i>	
	<i>iii Largo</i>	
	<i>iv Allegro</i>	

Cima (1570–1630)	Sonata à 3	4'
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Rossi (1570–1630)	Bergamesca	3'
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Robert Toguchi baroque flute/ recorder
Francine Maas baroque violin
Theo Tinkler baroque cello
Apolline Khou harpsichord

Upcoming Events

ELECTRONICS CONCERT

Wednesday 24 January, 6pm

Performance Hall

Repertoire to include:

Saariaho Nymphaea

Joanna Bailie Marblepark

Sofia Kiviniemi New Work

Saariaho NoaNoa

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.



PAPPANO CONDUCTS MAHLER AND STRAUSS

Friday 19 January 2024, 7.30pm

Amaryllis Fleming Concert Hall

Sir Antonio Pappano conductor

Méline Le Calvez clarinet

Francis Bushell bassoon

Madeline Boreham soprano

RCM Symphony Orchestra

2024 Rod Williams Memorial Concert

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RCM Symphony Orchestra

R Strauss (1864–1949)	Duett-Concertino TrV 293 <i>i Allegro moderato</i> <i>ii Andante</i> <i>iii Rondo: Allegro ma non troppo</i>	18'
R Strauss (orch Mottl)	Ständchen op 17 no 2	3'
R Strauss	Das Rosenband op 36 no 1	3'
	Freundliche Vision op 48 no 1	3'
	Liebeshymnus op 32 no 3	2'

INTERVAL

Mahler (1860–1911)	Symphony no 1 in D major <i>i Langsam, schleppend</i> <i>ii Kräftig bewegt, doch nicht zu schnell</i> <i>iii Feierlich und Gemessen, ohne zu schleppen</i> <i>iv Stürmisch bewegt</i>	53'
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The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

The RCM welcomes Sir Antonio Pappano who makes his first return appearance at the College since 2020. This evening hear works by late Romantic composers Mahler and Strauss who first met as young conductors in Leipzig in 1887. They deeply respected one another's musical talents and shared a close friendship until Mahler's death in 1911.

Opening the programme is a lyrical woodwind duet with orchestra performed by RCM Concerto Competition winners Méline Le Calvez and Francis Bushell. Although the commission for the work came from the Orchestra of Italian Switzerland, Strauss' thoughts were for a friend when he began writing in 1946, the principal bassoonist of the Vienna Philharmonic, Hugo Burghauser. In a letter to Burghauser, Strauss wrote 'I am occupied with the idea for a double concerto for clarinet and bassoon ... and I am thinking of your marvellous sound. Perhaps it will interest you.' According to the conductor Clemens Krauss, who often worked with Strauss, the work was inspired by Hans Christian Anderson's tale *The Princess and the Swineherd* – the princess portrayed by the clarinet and the Swineherd, the bassoon. However, Strauss referred to a slightly different story – 'A dancing princess [clarinet] is alarmed by the grotesque cavorting of a bear [bassoon] in imitation of her. At last she is won over to the creature and dances with it, upon which it turns into a prince'.

Strauss enjoyed writing for the soprano voice with many of his finest operatic roles and songs exquisitely showcasing it. In part this was inspired by his happy marriage to the well known operatic soprano Pauline de Ahna. Strauss composed lieder throughout his career until his death and this evening RCM soprano Madeline Boreham performs some of his most beautiful songs with orchestra. *Ständchen* from 1886, uses text from *Liebesgedichte und Lieder* (*Love Poems and Songs*, 1866

collection) by German poet Adolf Friedrich von Schack. The song was originally written for voice and piano and later orchestrated by the Austrian conductor Felix Mottl. Composed in 1897, *Das Rosenband* employs lyricism and lush harmonies characteristic of the late Romantic period and is based on a text by the 18th-century German poet Friedrich Gottlieb Klopstock. The first song of Strauss' op 48 with text by German writer Otto Julius Bierbaum describes the merging of love and nature. Finally, the set ends with a *Hymn of Love* from 1896.

To conclude the orchestra performs Mahler's First Symphony (1888). Originally billed as a 'symphonic poem' and in five movements, it was called 'Titan', inspired by the novel of the same name by German author Jean Paul. It invokes the tale of a man exploring his past, alongside his quest for a bride and ascending to the throne of a small German principality. Following the premiere, Mahler took out the second movement *Blumine*, leaving the four-movement version performed today. In this epic work, hear Mahler's depiction of the awakening of nature in spring with cuckoo calls and birdsong. Themes from his *Songs of a Wayfarer*, which he started in 1883, can be heard in the opening. The famous third movement depicts a funeral march, its melody based on *Bruder Martin*, a German version of *Frère Jacques*. Mahler described the finale's crashing trumpets and trombones as 'the cry of a wounded heart'. *Wayfarer* themes of love and reminiscence of the past brings the symphony to a close.

Ständchen

*Mach auf, mach auf! doch leise, mein Kind,
Um Keinen vom Schlummer zu wecken!
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Büschen und Hecken;
Drum leise, mein Mädchen, daß nichts sich regt,
Nur leise die Hand auf die Klinke gelegt!*

*Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen!
Rings schlummern die Blüten am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.*

*Sitz nieder! Hier dämmert's geheimnisvoll
Unter den Lindenbäumen.
Die Nachtigall uns zu Häupten soll
Von unseren Küssen träumen
Und die Rose, wenn sie am Morgen erwacht,
Hoch glühn von den Wonneshauern der Nacht.*

Serenade

*Open up, open up! but softly, my child,
So that no one's roused from slumber!
The brook hardly murmurs, the breeze hardly moves
A leaf on the bushes and hedges;
Gently, my love, so nothing shall stir,
Gently with your hand as you lift the latch!*

*With steps as light as the steps of elves,
As they hop their way over flowers,
Flit out into the moonlit night,
Slip out to me in the garden!
The flowers are fragrant in sleep
By the rippling brook, only love is awake.*

*Sit down! Dusk falls mysteriously here
Beneath the linden trees.
The nightingale above us
Shall dream of our kisses
And the rose, when it wakes at dawn,
Shall glow from our night's rapture.*

German source: Adolf Friedrich von Schack

Das Rosenband

*Im Frühlings Schatten fand ich sie;
Da band ich Sie mit Rosenbändern:
Sie fühlt' es nicht und schlummerte.*

*Ich sah sie an; mein Leben hing
Mit diesem Blick an ihrem Leben:
Ich fühlt' es wohl, und wußt' es nicht.*

*Doch lispelt' ich ihr sprachlos zu,
Und rauschte mit den Rosenbändern:
Da wachte sie vom Schlummer auf.*

*Sie sah mich an; ihr Leben hing
Mit diesem Blick' an meinem Leben,
Und um uns ward Elysium.*

German source: Friedrich Klopstock

Freundliche Vision

*Nicht im Schläfe hab ich das geträumt,
Hell am Tage sah ich's schön vor mir:
Eine Wiese voller Margeriten;
Tief ein weißes Haus in grünen Büschen;
Götterbilder leuchten aus dem Laube.
Und ich geh' mit Einer, die mich lieb hat
Ruhigen Gemütes in die Kühle
Dieses weißen Hauses, in den Frieden,
Der voll Schönheit wartet, daß wir kommen.*

German source: Otto Julius Bierbaum

Liebeshymnus

*Heil jenem Tag, der dich geboren,
Heil ihm, da ich zuerst dich sah!
In deiner Augen Glanz verloren
Steh' ich ein sel'ger Träumer da.*

*Mir scheint der Himmel aufzugehn,
Den ich von ferne nur geahnt,
Und eine Sonne darf ich sehn,
Daran die Sehnsucht nur gemahnt.*

*Wie schön mein Bild in diesem Blicke!
In diesem Blick mein Glück wie groß!
Und flehend ru' ich zum Gesckicke:
O weile, weile wandellos!*

German source: Karl Friedrich Henckell

The rose garland

I found her in the spring shade,
And bound her fast with a rose garland:
Oblivious, she slumbered on.

I gazed on her; with that gaze
My life became entwined with hers:
This I sensed, yet did not know.

I murmured wordlessly to her
And rustled the garland of roses:
Then she woke from slumber.

She gazed on me; with that gaze
Her life became entwined with mine,
And Paradise bloomed about us.

A pleasant vision

I did not dream it in my sleep,
In broad daylight I saw it fair before me:
A meadow full of daisies;
A white house deep in green bushes;
Statues of gods gleaming from the foliage.
And I walk with one who loves me,
My heart at peace, into the coolness
Of this white house, into the peace,
Brimming with beauty, that awaits our coming.

Hymn of Love

Hail to the day that you were born,
Hail to the day that I first saw you!
Lost in the brilliance of your eyes,
I stand before you, a blissful dreamer.

I seem to see heaven, which I'd only sensed
From afar, suddenly open,
And I am permitted to see a sun
That my desire had only let me surmise.

How lovely my reflection in your eyes!
And in your eyes how great my happiness!
And beseechingly I cry to Fate:
O tarry, tarry, and never change!

German song texts: Translation © Richard Stokes,
author of: *The Book of Lieder* (Faber); *The Complete
Songs of Hugo Wolf* (Faber), provided via Oxford
International Song Festival (www.oxfordsong.org).

Sir Antonio Pappano

One of today's most sought-after conductors, Sir Antonio Pappano is Chief Conductor Designate of the London Symphony Orchestra and has been Music Director of the Royal Opera House Covent Garden since 2002. He is also Music Director Emeritus of L'Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome and was Music Director of Théâtre Royal de la Monnaie in Brussels 1992–2002.

Pappano is in demand as an opera conductor at the highest international level, including with the Metropolitan Opera New York, the state operas of Vienna and Berlin and the Teatro alla Scala, amongst others. He has also appeared as a guest conductor with the Berlin and New York philharmonic orchestras, the Royal Concertgebouw Orchestra and the Orchestre de Paris amongst others. He maintains a strong relationship with the Chamber Orchestra of Europe.

Highlights of the 2023/24 season and beyond include European tours with the London Symphony Orchestra and new productions of Strauss' *Elektra* and Wagner's *Der Ring des Nibelungen* at the Royal Opera House. Pappano will also appear at the Salzburg Easter Festival with performances of Verdi's *Requiem* and a staging of Ponchielli's *La Gioconda*.

Pappano has been a recording artist for Warner Classics since 1995, and his discography includes the operas *Don Carlo*, *Guillaume Tell*, *Tristan und Isolde* and *Aida*. 2022 saw the release of Verdi's *Otello* for Sony Classical and Vaughan Williams' Fourth and Sixth symphonies for LSO Live. In 2023 Warner Classics released the first studio recording of Puccini's *Turandot*. Pappano's orchestral recordings include symphonies by Rachmaninov, Mahler, Dvořák and Tchaikovsky, and Britten's *War Requiem* amongst others. Numerous productions from the Royal Opera House have been released on DVD.

As a pianist, Pappano has accompanied some of the most celebrated singers. He has a strong commitment to nurturing young singers and instrumentalists and close connections with the Aldeburgh and Verbier festivals, leading concerts and masterclasses.

Pappano studied piano with Norma Verrilli, composition with Arnold Franchetti and conducting with Gustav Meier. His awards and honours include a Classic BRIT, ECHO Klassik, Gramophone Artist of the Year (2000), Olivier Award for Outstanding Achievement in Opera (2003), Royal Philharmonic Society Music Award (2004), the Bruno Walter Prize from the Académie du Disque Lyrique in Paris and Royal Philharmonic Society's Gold Medal (2015). In 2012 he was created a Cavaliere di Gran Croce of the Republic of Italy, and in the UK a KBE for his services to music. He has fronted several BBC television documentaries including *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*.

Méline Le Calvez

Méline Le Calvez is a freelance clarinettist and has a great passion for playing chamber and orchestra music. She enjoys playing with orchestras including the Royal Opera House Orchestra, BBC Symphony Orchestra, English National Opera, London Symphony Orchestra, Bournemouth Symphony Orchestra and Luxembourg Philharmonic. Born in France, she completed her Master's degree with distinction at the RCM in 2023, studying under the tutelage of Peter Sparks, Richard Hosford, Timothy Lines, Marie Lloyd and Paul Richard. Méline also plays historical clarinets and won the 2023 RCM Contemporary Competition with Clare Juan and Ilayda Oğuz. Together with the Theatre Company Les Engivaneuses, she works on combining music, dance and theatre. A former London Philharmonic Orchestra Foyle Future Firsts recipient 2022/23, she is very happy to be part of the Royal Liverpool Philharmonic Emerging Musicians Fellowship 2023/24.

Francis Bushell

Francis Bushell is a recent graduate of Robinson College, Cambridge and the RCM where he studied with Emily Hultmark and Joost Bosdijk. Previously he was a chorister at St John's College, Cambridge before studying at RCMJD where he now teaches. He frequently performs as a concerto soloist and this year will play Mozart's and Haydn's *Sinfonia Concertante*. He has performed solo at Wigmore Hall, Gray's Inn, and various Cambridge colleges. Francis is an experienced chamber musician, especially with Sylva Winds, which has received performance invitations from Ferrandou Musique and the Brazilian Embassy. At the RCM, Francis played in masterclasses by Ole Kristian Dahl, Matthew Wilkie, and Julie Price. Francis won the RCM Bassoon Prize and RCM Concerto Competition. He has played with leading UK orchestras and is a member of Southbank Sinfonia. Francis is also Organist and Director of Music at Christ Church Streatham.

Madeline Boreham

Madeline Boreham is studying for her Master's degree at the RCM where she is the Kiri Te Kanawa Scholar and is generously supported by the Josephine Baker and The Countess of Munster Musical trusts. Previously studying with Patricia Rozario OBE, Madeline currently works with Ben Johnson and Bryan Evans MBE. Her opera work at the RCM includes Diana (Offenbach's *Orpheus in the Underworld*) and La Princesse (Ravel's *L'enfant et les sortilèges*). This term she will be performing the role of Valencienne in Lehar's *The Merry Widow*. She was a 2023 Young Artist with Opera Holland Park, singing the role of Mother (Humperdinck's *Hansel and Gretel*). Recently, Madeline took part in a masterclass at Wigmore Hall with Ann Sofie von Otter and this year she became a Samling Artist. She was recently awarded the Audrey Strange Memorial Prize for Promising Young Singer at the Royal Over-Seas League Competition and the Schubert Song Prize at the London Song Festival.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:

Gonzalo Acosta (violin I)
Sarah Quinn (violin II)
Linda Kidwell (viola)
Amanda Truelove (cello)
Rodrigo Moro Martin (double bass)
Frank Zielhorst (strings)
Marie Lloyd (woodwind)
Amos Miller (brass)
David Hockings (percussion)
Stephen Fitzpatrick (harp)
Howard Williams (woodwind, brass & percussion, strings and tutti orchestra)

Violin I

Emmanuel Webb
Elliot Bougant
Sofia Gomez Alberto
Zea Hunt
Faye Lam
Marsha Ford
Esther Zaglia
Lily Kettle
Catherine Alsey
Xiongyufan Miao
Chenmei Jiang
Mirjam Bartol
Lucy Holmes
Greta Bommarito
Sally Aiko Dando
Mira Steenbrugge
Zhi Hsuan Lim

Violin II

Bronte Vlashi
Theo Elwes
Nellie Whittam
Daniela Guillen Garcia
Isabella Azima
Anya Robins
Lucy Ruuskanen
Betania Johnny
Angele Sevestre
Wai Ying Law
Hilde Jentsch
Amber Correa
Leyth Elmani
Chris Sanderson

Viola

Vanessa Hristova
Anthony Ip
Aisha Goodman
Laura Young
Mitzi Marley Clarke
Summer Brooks
Shay Dyer
Joe Berry
Yuqi Sun
Jimena Barrio-Briones
Anastasia Sofina
Toby Warr

Cello

Clelia Le Bret
Eddie Mead
Meg Allen
Pei Xie
Aoqing Yang
Ozgur Kaya
Haomiao Cao
Ezra Starr Escobar
Chian-Chian Hsu
Alexia Bergman

Double Bass

Isabel Garcia Gonzalez
Daniil Margulis
Davide Scafarto
James Francis
Yijia Cui
Gwen Reed
Alex Verster
Tom Morgan

Flute

Maria Filippova
Zoe Borseth Rasmussen (pic)
Issy Haley-Porteous (pic)
Enya Bowe (pic)

Oboe

Ella Delbruck
Alex Franklin
Ross Williams (cor)
Cherry Kwan

Clarinet

Eleanor Kershaw
Emily Crook
Jasper Perry (E flat & bass)
Christian Hoddinott (E flat)

Bassoon

Siping Guo
Aidan Campbell
Jamie King (contra)

Horn

Amadea Dazeley-Gaist
Jack Bradley-Buxton
Alexander Harris
Lucas Boardman
Oscar Horan
Derry Sowinski
Seb Barley
Amelia Lawson

Trumpet

Libby Foxley
Eoin O'Gorman
Stone Tung
Becky Strentz
Josie Sleigh
Callum Robb

Trombone

Pau Hernandez Santamaria
Jamie Tweed
Jonny Lovatt (bass)
Milly Deering

Tuba

Connor Gingell

Timpani

Murray Sedgwick
Matthew Kosciecha

Percussion

Julie Scheuren
Toril Azzalini
Kian Hsu

Harp

Annest Davies
Catherine Reid

Conductor for offstage trumpets

Alex Mackinder

Personnel correct at the time
of going to print.

Italics denote section
principals.

2024 Rod Williams Memorial Concert

Peter Mills established the Mills Williams Award upon the death of his life-long partner, Rod Williams, in 1995, with the aim of supporting music and young musicians. To date, the award has endowed 28 Mills Williams Junior Fellows, and continues to fund an annual concert at the Royal College of Music. Sadly, Peter died in September 2006 after a long battle against cancer. Happily, the Mills Williams Foundation lives on, with the objective of supporting music and young musicians under the guidance of his chosen trustees.



Rod Williams and Peter Mills

Mills Williams Junior Fellows

1996/97 Paul Robinson, voice
1997/98 Alexander Taylor, piano
1998/99 Sarah Thurlow, clarinet
1999/00 Damian Thantrey, voice
2000/01 Alexandra Wood, violin
2001/02 Rachel Nicholls, voice
2002/03 Alba Ventura, piano
2003/04 Elizabeth Cooney, violin
2004/05 Ruth Palmer, violin
2005/06 Gabriella Swallow, cello
2006/07 Anna Cashell, violin
2007/08 Luis Parés, piano
2008/09 Erik Dippenaar, harpsichord
2009/10 Konstantin Lapshin, piano
2010/11 Jianing Kong, piano

2011/12 Frédérique Legrand, cello
2012/13 Yulia Deakin, piano
2013/14 Maksim Štšura, piano
2014/15 Soh-Yon Kim, violin
2015/16 Magdalena Loth-Hill, violin
2016/17 Andrew Yiangou, piano
2017/18 Jonathan Radford, saxophone
2018/19 Ana Teresa de Braga e Alves,
viola
2019/20 Jobine Siekman, cello
2020/21 Tolga Atalay Ün, harpsichord
2021/22 Magdalenna Krstevska, clarinet
2022/23 Gabrielè Sutkutė, piano
2023/24 Sofía Medina, piano

Rod Williams (1939–1994)

Purely because he was the son of a serving Army Officer on a foreign posting, Rodney Peter Williams was born in Singapore in November 1939. It was unfortunate timing. Not long thereafter his mother and the two tiny boys made their escape to Australia, and Rod's father became a Japanese prisoner of war for four years. Eventually the family was reunited, and much of Rod's education took place at Steyning, where he showed athletic promise. He followed his father into the Royal Engineers and once again to the Far East, where he was engaged in map-making.

Deciding that army life was not for him, he bought himself out, but continued for a while along the photogrammetry road with Fairey Aviation. Then came a career change: he embarked on accountancy and joined Unilever.

Rod Williams and I met in 1964 and quickly found that we had much in common, particularly our tastes in music, both tending to favour ancient and baroque, and late 19th and 20th-century English music – Vaughan Williams, Butterworth and Britten being particularly well-represented in our record collections.

In 1975, Rod was diagnosed with a cancer of the lymph glands, and there commenced a lengthy chemotherapy battle which he won and achieved full remission. This had the remarkable effect of making him more ambitious. He was a gentleman of courage and great good humour. In 1980, inspired by watching the London Marathon on TV, he became first a jogger, then a runner and, astoundingly, a marathon runner in London in April of 1986, and again in New York in the same year. He ran his last marathon the following year. As time relentlessly removed family ties, Rod and I decided to make reciprocal wills dedicated to the encouragement of musical excellence. This was all too timely, as in 1992 there were signs that all was not well, and Rod died in January 1994. About a year later I approached the Royal College of Music, and thus the Mills Williams Junior Fellowship was established.

Peter Mills, 1996

The Royal College of Music is extremely grateful to the Mills Williams Foundation for its continued support.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

PICTURES AT AN EXHIBITION WITH HARDENBERGER

Thursday 8 February 2024, 7.30pm | Amaryllis Fleming Concert Hall

Supported by the Rolando Fund for Visiting Professors at the RCM

Håkan Hardenberger conductor and trumpet

Timothy Lines conductor

Euan Scott trumpet

Joshua Cusworth trumpet

RCM Symphony Orchestra

Mark-Anthony Turnage *Dispelling the Fears*

Folke Rabe *Sardine Sarcophagus*

Mussorgsky *Pictures at an Exhibition*

Described as 'the best trumpet player in the galaxy' by *The Times*, Håkan Hardenberger returns to the Royal College of Music to perform two virtuosic and evocative concertos alongside RCM trumpeters.

Mark-Anthony Turnage's *Dispelling the Fears* takes its inspiration from a painting by Heather Betts, which plays on darkness and light, while a rhythmic and vast work by RCM alumnus Folke Rabe evokes the empty factory that houses Bergen's Music Factory Festival. Alongside, the RCM Symphony Orchestra explores Mussorgsky's *Pictures at an Exhibition*, featuring the unforgettable melodies of *The Great Gate of Kiev*.

Tickets: £20, £15; £10 under 35

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM AT ST. MARY ABBOTS

Friday 19 January, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Ross Edwards (b 1943)	Sea Star Fantasy	8'
	<i>i Dreamy and Distant</i>	
	<i>ii Sprightly</i>	

Rieko Makita piano

R Schumann (1810–1856)	Adagio and Allegro op 70	8'
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Wyatt Li viola
Anson Lam piano

Debussy (1862–1918)	Images Book 2	15'
	<i>i Cloches à travers les feuilles</i>	
	<i>ii Et la lune descend sur le temple qui fut</i>	
	<i>iii Poisson d'or</i>	

Mariam Loladze-Meredith piano

Rachmaninov (1873–1943)	Piano Sonata no 2 op 36 in B flat minor	20'
	<i>i Allegro agitato</i>	
	<i>ii Non allegro; Lento</i>	
	<i>III L'istesso tempo. Allegro molto</i>	

Radu Stoica piano

Upcoming Events

ELECTRONICS CONCERT: NYMPHÉA

Wednesday 24 January, 6pm

Performance Hall

Repertoire to include:

Saariaho Nymphéa

Joanna Bailie Marblepark

Sofia Kiviniemi New Work

Saariaho NoaNoa

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

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Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 20 January 2024, 3pm
Performance Studio

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- 3.00 Logan Helme *violin* (pupil of Sophie Simpson)
Gluck arr. Kreisler *Orphée et Eurydice Melody* 3'
- 3.15
- 3.30 Vincent Ji *piano* (pupil of Vivian Choi)
Ravel *Le Tombeau de Couperin i Prelude iii Forlane* 8.5'
- 3.45 Daniel Wang *piano* (pupil of Katya Lebedeva)
Haydn *Sonata in F major No 23 Hob XVI:23 i Allegro moderato* 5'
Grieg *Lyric Pieces Book 5 op54 iv Notturmo* 3'
- 4.00 Clare Jennings *recorder* (pupil of Rebecca austen-Brown)
John Baston *Recorder Concerto no5 i Allegro* 3'
Donald Swann *Rhapsody From Within part 1* 3'

4.15	Deedeh Rouhani <i>piano</i> (pupil of Norma Fisher) Chopin Etude op25 no2 in F Minor	2'
4.30	Katherine Jin Da Silva <i>violin</i> (pupil of Christopher Hirons) Bloch Nigun	5'
4.45	Finn Kjaergaard <i>violin</i> (pupil of Christopher Hirons) Brahms Hungarian Dance no1	3.5'
5.00	Gabriel Ward <i>cello</i> (pupil of Una Cho) Sollima Lamentatio Faure Apres un reve	5.5' 4.5'



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Molly Bevan *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Soloists Concert

Saturday 20 January 2024, 5.30pm
Performance Hall

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Ellie McKenzie-Jones <i>violin</i>		
Falla trans. Kreisler	Danse Espagnole from La Vida Breve	4'
Claudia Mambery <i>trombone</i>		
Ferdinand David	Concertino <i>i Allegro Maestoso</i>	5'
Victoria de Melo <i>piano</i>		
Schubert	Piano Sonata in A major D644 <i>iii Allegro</i>	5'
Richard Eichhorst <i>violin</i>		
Britten	Suite op6 <i>iv Waltz</i>	5'
Kezia Colton <i>saxophone</i>		
Piazzolla	Histoire Du Tango <i>i Bordel 1900</i>	4'

Aglaia Carvalho-Dubost *cello*
Lalo Concerto in D minor *ii Andante con moto – presto* 4.5'

Rachel Cheung *violin*
Rimsky-Korsakov arr. Zimbalist The Golden Cockerel *Energico* 5'

Ziwei Wang *piano*
Chopin Polonaise in A Major op40 no1 4'

Emilia Gahan *voice*
Alma Mahler Fünf Lieder no3 Laue Sommernacht 2.5'
Gustav Mahler Des Knaben Wunderhorn (1899)
iv Wer hat dies Liedlein erdacht? 2.5'

Peter Ryan *violin*
Lalo Symphonie Espagnole *iv Andante* 5'

Many thanks to **Craig White** *piano*
and to the following teachers:

Esther King Smith, Ruth Molins, Jianing Kong, Juliet Hughes-Rees, Sarah Markham,
Pal Banda, Ani Schnarch, Konstantin Lapshin, Margaret Cameron

Royal College of Music Junior Department
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+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*

Gill Redfern *Operations Manager*

Molly Bevan *Administrative Coordinator*

John Mitchell *Performance Manager*

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 22 January, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Beethoven (1770–1827)	Piano Sonata no 31 in A flat major, op 110 <i>i moderato cantabile molto espressivo</i> <i>ii Allegro molto</i> <i>iii Adagio ma non troppo - Allegro ma non troppo</i>	20'
Salvador Sanchez piano		

Ravel (1875–1937)	Gaspard de la Nuit <i>i Ondine</i>	7'
Rieko Makita piano		

Haydn (1732–1809)	Piano Sonata in C major, Hob XVI/50 <i>i Allegro</i> <i>ii Adagio</i> <i>iii Allegro molto</i>	14'
Giulia Toniolo piano		

Upcoming Events

ELECTRONICS CONCERT

Wednesday 24 January, 6pm

Performance Hall

Repertoire to include:

Saariaho Nymphaea

Joanna Bailie Marblepark

Sofia Kiviniemi New Work

Saariaho NoaNoa

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

RCM CHAMBER MUSIC

Tuesday 23 January, 1.05pm

Performance Studio

Brahms (1833–1897)	Clarinet Trio in A minor op 114 <i>i Allegro</i> <i>ii Adagio</i>	17'
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Peteris Kalnins clarinet
Paula Skulte cello
Kaishun Ypsilantis piano

Beethoven (1770–1827)	Sonata no 23 op 57 'Appassionata' <i>iii Allegro ma non troppo - presto</i>	6'
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Jingyuan Zhang piano

Ravel (1875–1937)	Miroirs <i>iii Une Barque Sur L'océan</i>	8'
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Isabella Flynn piano

Fauré (1845–1924)	Piano Trio in D minor op 120 <i>i Allegro ma non troppo</i> <i>ii Andantino</i> <i>iii Allegro vivo</i>	20'
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Isabell Karlsson violin
Filippo Ramacciotti cello
Knox Oakey piano

Upcoming Events

ELECTRONICS CONCERT: NYMPHÉA

Wednesday 24 January, 6pm

Performance Hall

Repertoire to include:

Saariaho NoaNoa

Joanna Bailie Marblepark

Sofia Kiviniemi New Work (world premiere)

Saariaho Nymphéa

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.



— ROYAL —

COLLEGE

OF MUSIC

London

ELECTRONICS CONCERT: NYMPHÉA

Wednesday 24 January, 6pm

Performance Hall



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ELECTRONICS CONCERT: NYMPHÉA

Wednesday 24 January, 6pm, Performance Hall

Nicholas Moroz concert curator

Saariaho (1952–2023)	NoaNoa	9'
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Samantha Rowe flute

Joanna Bailie (b 1973)	marblepark	8'
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Julia Metzmacher piano

Joanna Bailie	Dissolve (recording)* <i>iv Part 4</i>	8'
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Explore Ensemble

Taylor MacLennan flute

Alex Roberts clarinet

David López Ibañez violin

Raquel López Bolivar viola

Deni Teo cello

Sarah Park piano

Recorded on 26 April 2022 by Nicholas Moroz in the Jerwood Kiln Studio at Snape Maltings, UK

*Please be advised that this item in the programme will be played in darkness.

Saariaho	Nymphéa	21'
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Natasha Sutanto violin

Josh Jia violin

Anthony Ip viola

Him Chan cello

This evening's programme presents spellbinding music that creates real and imaginary spaces in full surround sound, and celebrates renowned Finnish composer Kaija Saariaho, who died in 2023.

NoaNoa

NoaNoa ('*Fragrant*') was born from the ideas I had for flute while writing my ballet music *Maa*. I wanted to write down, exaggerate, even abuse certain flute mannerisms that had been haunting me for some years, and thus force myself to move onto something new. Formally I experimented with an idea of developing several elements simultaneously, first sequentially, then superimposed on each other. The title refers to a wood cut by Paul Gauguin called *NoaNoa*. It also refers to a travel diary of the same name, written by Gauguin during his visit to Tahiti in 1891-93. The fragments of phrases selected for the voice part in the piece come from this book. *NoaNoa* is also a team work. Many details in the flute part were worked out with Camilla Hoitenga. The electronic part was developed under the supervision of Jean-Baptiste Barrière and programmed by Xavier Chabot.

© Kaija Saariaho

marblepark

The field recording that forms the basis of *marblepark* was made in Schlosspark palace gardens in Charlottenburg, Berlin. I wanted to create an impossible space, so I passed this field recording through the reverberation patterns of several large echoey buildings. I imagined that the result of this process would be an approximation of what it might sound like if the park was placed inside the palace itself — a park surrounded by marble. The piano's role is to further musicalize the electronics, underlining the pulsating volume envelope that shapes the work, and extracting harmony from the sound of the reverberating park. The song that is heard near the end of the piece is the 1898 recording of Michael Balfe's *I dreamt I dwelt in marble halls* sung by J.W. Myers.

© Joanna Bailie

Dissolve

The long dissolve is an old and rather unfashionable kind of film edit. It involves the slow(ish) transition between two things: two shots, or a shot and blackness. *Dissolve* makes use of multiple transitions both visual and sonic, on different time scales. The film material is a series of long-exposure photographs taken while walking down the streets of Berlin cross-dissolved together to create a dream-like, alienating version of an ordinary activity. The sound has at its basis field recordings made while walking along these same streets. These sounds also transition, most often between a concrete (real-world) and abstract (musicalised) state. The ensemble acts in various ways, sometimes distilling a solid musical line from the material in the electronic part, at other times providing a counterpoint to it.

© Joanna Bailie

Nymphéa

In *Nymphea* ('*Water Lily*'), I continue the approach towards string instruments that I used in my earlier works, especially to the broadening of vocabulary of the colour or tone of string instruments and the contrast of limpid, delicate textures with violent, shattering masses of sound. In preparing the musical material of the piece, I have used the computer in several ways. The basis of the entire harmonic structure is provided by complex cello sounds that I have analysed with the computer. The basic material for the rhythmic and melodic transformations are computer-calculated in which the musical motifs gradually convert, recurring again and again. I use sounds of the live string quartet and manipulate them with reverb, delays, and harmonisers.

Some images that evolved in my mind while composing: the image of the symmetric structure of a water lily, yielding as it floats on the water, transforming. Different interpretations of the same image in different dimensions; a one-dimensional surface with its colours, shapes, and, on the other hand, different materials that can be sensed, forms, dimensions a white water lily feeding from the underwater mud.

A poem by Arseny Tarkovsky - the father of filmmaker Andrei Tarkovsky's - also became a part of the sonic material during the composition. It appears gradually, first in separate phonemes whispered by players, adding a vocal colour to the palette of string sounds:

Now Summer is gone
And might never have been.
In the sunshine it's warm,
But there has to be more.

It all came to pass,
All fell into my hands
Like a five-petalled leaf,
But there has to be more.

Nothing evil was lost,
Nothing good was in vain,
All ablaze with clear light
But there has to be more.

Life gathered me up
Safe under it's wing,
My luck always held,
But there has to be more.

Not a leaf was burned up
Not a twig ever snapped
Clean as glass is the day
But there has to be more.

© Kaija Saariaho
(Translated by Kitty Hunter-Blair)

RCM CHAMBER MUSIC FESTIVAL

10 February 2024 - 11 February 2024

From stunning string quartets to vibrant percussion ensembles, join us for an inspiring weekend of chamber music performances!

Experience live music from some of the RCM's top chamber ensembles spread across two days in venues including the RCM Café and the RCM Museum.

Events are ticketed separately

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ORCHESTRAL MASTERWORKS: LONDON SYMPHONY

Thursday 25 January 2024, 6pm

Amaryllis Fleming Concert Hall

Natalia Luis-Bassa conductor

RCM Philharmonic

ORCHESTRAL MASTERWORKS: LONDON SYMPHONY

Thursday 25 January 2024, 6pm | AmarylIs Fleming Concert Hall

Natalia Luis-Bassa conductor
RCM Philharmonic

Farrenc (1804–1875)	Overture no 2 in E flat major op 24	7'
John William Griffith II (b 1997)	When I'm reminded of home (world premiere)	7'
Haydn (1732–1809)	Symphony no 100 in G major Hob I: 100 <i>Military</i> i <i>Adagio – Allegro</i> ii <i>Allegretto</i> iii <i>Menuetto – Trio: Moderato</i> iv <i>Finale: Presto</i>	26'



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Programme details correct at time of going to print.

The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience the central orchestral works of the repertoire over a four-year period. In three-day intensive rehearsal periods, young musicians are prepared for the professional world of music in performing these popular works.

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Wayne Marshall, Martyn Brabbins, Jac van Steen, Joana Carneiro and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

The RCM Philharmonic presents a programme spanning over 230 years of musical composition beginning with an overture by the French virtuoso pianist, composer and campaigner for equality, Louise Farrenc.

Following her studies with illustrious teachers such as Cécile Soria (who studied with Clementi), Hummel (who studied with Mozart) and composition with Anton Reicha, who taught at the Paris Conservatoire, she embarked on a distinguished career. She toured as a concert pianist and at the age of 38, was appointed professor of piano at the Paris Conservatoire, a position she held for 31 years. During all this time she was a busy composer, working in all major genres except opera. She wrote two concert overtures in 1834, both filled with theatrical drama. In these works, she displayed her great skill in orchestration, exploring sounds and textures of different orchestral groups. Her work was much admired by the great orchestrator, Berlioz.

The orchestra follows the overture with a new work by RCM competition winner John William Griffith II. The composer says:

Living 4000 miles from my home in Indiana, I sometimes experience brief and intense pangs of nostalgia and homesickness, prompted at random by seemingly mundane things: the comforting smell of autumnal leaves while I am out for a walk; seeing children kicking a football around. It is as if I am falling down a well, a flurry of memories flooding my mind, an overwhelming desire to be back home at that moment. I become acutely aware of the distance between myself and my home, and the people there. It is no longer just a physical distance, however, but has evolved to be a personal one, as the indelible experience of living far from home alters one's relationship to it. Home becomes a confusing source of both familiarity and bewilderment,

revealing the chasm between one's former and present selves. I feel very moved by these bouts of homesickness, and also feel a bit of pride as I am reminded of how much I have grown over the years.

When I'm reminded of home is an attempt to capture these moments, zooming in on them, sitting with the feelings for a bit. The material is sparse, with a simple repeating motif in the piano (my primary instrument since the age of five) initiating a gradually intensifying series of waves throughout the orchestra. These periodic waves are coloured by focusing on the timbre of different instrument groups and pairings as I introduce more pitch classes into the growing expanse of sound. Eventually the horns (my secondary instrument) take over the piano's motif as the orchestra swells and reaches its culmination in a widely voiced chord consisting of eleven of the 12 tones (omitting D natural, so that the pitches D flat and E flat are unimpeded from grounding the harmony and resolving the piece).

To conclude the orchestra performs music by the 'father of the symphony', Joseph Haydn. Near the end of his life, when he was Europe's foremost composer, Haydn made two trips to London where he was treated like a superstar. This inspiring city influenced some of his greatest music. He composed 12 'London' symphonies, 'Military' was written for his second visit in 1794–95. The theme, Haydn knew, was likely to be popular, as at this time Britain was at war with France. The characteristic second movement employs rich orchestration with percussion and brass depicting battle. Importantly, Haydn uses 'Turkish' instruments (triangle, cymbals and bass drum) to create rhythms and melodies reminiscent of a Janissary band, the military marching band of the Ottoman Empire. A London newspaper review described the movement as 'advancing to battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increase to a climax of horrid sublimity!'. Its premiere in March 1794 in the Hanover Square Rooms was under the direction of Johann Peter Salomon, the violinist and musical impresario famous for introducing Haydn to the London stage. Haydn led the orchestra from the fortepiano, a quieter precursor of the modern piano, and Salomon sat in the concertmaster's seat.

The RCM Museum houses Thomas Hardy's iconic portrait of Haydn, and that of Salomon, painted during the composer's visit to London. To see these and other musical treasures, visit the RCM Museum free of charge, Tuesday–Friday 10.15am–5.45pm and Saturday–Sunday 11am–6pm.

Natalia Luis-Bassa

Natalia Luis-Bassa is a professor of conducting at the RCM and a lecturer at Huddersfield University. She is Principal Guest Conductor of the Oxford University Orchestra and Music Director of Wellington College Orchestra. In the UK, she has worked with the Scottish Chamber Orchestra and Southbank Sinfonia. Natalia also works with the National Children's Orchestras of Great Britain, the Royal Conservatoire of Scotland, National Youth Orchestra of Scotland, National Youth Orchestra of Great Britain, and the Benedetti Foundation amongst others. She has collaborated with the Association for Music in International Schools in Qatar and at the Asia Pacific Activities Conference in Beijing. Natalia has been principal conductor of Hallam Sinfonia, Haffner Orchestra, Huddersfield Philharmonic Orchestra and Orquesta Sinfonica de Falcon in Venezuela. She was the first woman invited to conduct the Royal Oman and Jersey symphony orchestras. Natalia began her musical studies at El Sistema in Venezuela. She read music at the University Institute of Musical Studies and was the first person to obtain a degree in orchestral conducting in her native country. Completing her postgraduate studies at the RCM, she held the RCM Junior Fellowship in Opera Conducting for two years and won the Michael Mudie Conducting Prize and the Ricordi Prize. Natalia holds further studies in masterclasses with George Hurst, Lorin Maazel, and had a close mentorship with Sir Colin Davis.

John William Griffith II

John William Griffith II is an American composer, conductor, pianist, and singer based in London. He received his Master's in Composition from the RCM in 2023 and his Bachelor of Music in Composition from the Indiana University Jacobs School of Music in 2020. His teachers at the RCM included Alison Kay (composition) and Howard Williams (conducting), with additional mentorship from Timothy Brown and Eric Whitacre. Last year, John composed *Metamorphosis: Music Visualised*, a work for four pianists and four visual artists as part of the 2023 RCM Great Exhibitionists concert series. In November 2023, he performed a one piano four-hands arrangement of *Metamorphosis* in a concert at St Mary Le Strand with RCM alumnus Roberto Boschelli. With a passion for vocal music, John studied choral composition with the late Sven-David Sandström and has sung with the Eric Ericsons Kammarkör (Stockholm, Sweden) and the NOTUS Contemporary Vocal Ensemble (Bloomington, IN, USA). In March 2023, John composed and premiered *Gospel Oak*, a seminal work consisting of nine songs for a cappella double choir, with texts by Welsh poet Sharon Morris.

Royal College of Music

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The RCM would like to thank the following orchestral coaches:

Natalia Luis-Bassa (tutti strings)

Marie Lloyd (woodwind)

John Thurgood (brass)

Grahame King (percussion)

Violin I

Annissa Gybel
 Joseph MacDonald
 Jordan Brooks
 Sally Aiko Dando
 Amy-Jo Gilbert
 Maya de Souza
 Saenghaengfah Tosakul
 Cheng Ya Koh
 Ilia Plis
 Pendo Moagi Masote
 Jessie To
 Maria Noskova

Violin II

Michelle Kolesnikov
 Rubie Besin
 Mine Ibrahim
 Julie Piggott
 Huiduo Xu
 Eldad Pavilcu
 Christopher Sanderson
 Emily St Clair
 Ankits Tripathi
 Daryna Voliarchuk

Viola

Hattie Quick
 Joseph Berry
 Scott Storey
 Izzy Nettle
 Natasha Lee Xin Yi
 Wyatt Li

Cello

Clare Juan
 Philip Heide
 Jennifer Hui
 Carys Underwood
 Alexander Boyd Bench
 Zimo Zhang

Double Bass

Sam Lee
 Mafalda Ribeiro
 Yijia Cui
 Max Sailsbury

Flute

Rianna Henriques
 Ellen Buller

Oboe

Annabelle Pizzey
 Cherry Kwan

Clarinet

Latchen Kinghorn-Perry
 Siena Barr

Bassoon

Joe Lyndley
 Phoebe Masters

Horn

Henry Lok
 Oscar Horan
 David Wheeler
 Hannah Spry
 Joey Aston Fang Yi Lim

Trumpet

Junchen Huang
 Isaac Holt

Trombone

Edward Simons
 Bertie Beaman
 Kieran Smith (bass)

Timpani

Guy Courtie

Percussion

Tingjun Zhu
 Beste Gurkey

Harp

Haley Kwai

Piano

Gordon Chan

Personnel correct at the
 time of going to print.

*Italics denote section
 principals.*

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PICTURES AT AN EXHIBITION WITH HARDENBERGER

Thursday 8 February 2024, 7.30pm | Amaryllis Fleming Concert Hall

Supported by the Rolando Fund for Visiting Professors at the RCM

Håkan Hardenberger conductor and trumpet

Timothy Lines conductor

Euan Scott trumpet

Joshua Cusworth trumpet

RCM Symphony Orchestra

Mark-Anthony Turnage *Dispelling the Fears*

Folke Rabe *Sardine Sarcophagus*

Mussorgsky *Pictures at an Exhibition*

Described as 'the best trumpet player in the galaxy' by The Times, Håkan Hardenberger returns to the Royal College of Music to perform two virtuosic and evocative concertos alongside RCM trumpeters.

Mark-Anthony Turnage's *Dispelling the Fears* takes its inspiration from a painting by Heather Betts, which plays on darkness and light, while a rhythmic and vast work by RCM alumnus Folke Rabe evokes the empty factory that houses Bergen's Music Factory Festival. Alongside, the RCM Symphony Orchestra explores Mussorgsky's *Pictures at an Exhibition*, featuring the unforgettable melodies of *The Great Gate of Kiev*.

Tickets: £20, £15; £10 under 35

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM CHAMBER MUSIC

Thursday 25 January, 6pm

Carne Room

Fauré Prélude à l'après-midi d'un faune 10'
(1845–1924)

Xinping Gao flute
Mengyao Guo piano
Yuhan Ma double bass

Liszt Ballade no 2 in B minor, S 171 15'
(1811–1886)

Grace Dong piano

Waignein Deux Movements 5'
(1942–2015)
i Complainte

Muczynski Sonata for alto saxophone and piano op 29 3'
(1929–2010)
ii Allegro energico

Rosemary Ball saxophone
Magdalene Ho piano

Mendelssohn String Quartet no 2 in A minor op 13 16'
(1809–1847)
i Adagio, Allegro Vivace
ii Adagio non lento

Gabriele Brasaite violin
Natasha Sutanto violin
Aisha Goodman viola
Rasmus Andersen cello

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 30 January, 1.05pm

Performance Studio

Repertoire to include:

Giles Swayne Leapfrog

Beethoven Six Variations in F major op 34

Dall'Abaco 11 Caprices

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.



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Programme details correct at time of going to print.

MUSIC IN THE MUSEUM

Friday 26 January, 12.30pm

Museum Gallery

Saint-Saëns
(1835–1921) Fantasia for Violin and Harp 15'

Lucy Ruuskanen violin
Annest Davies harp

Jacques de la Presle
(1888–1969) Le Jardin Meuillé 7'

Catherine Reid harp

Kuhlau
(1786–1832) Quatuor en Mi majeur op 103 18'
i Andante maestoso
ii Scherzo

Donnay Quartet
Alessandra Scalzone flute
Amy Tashjian flute
Lilja Hakonardottir flute
Sam Lewis flute

Upcoming Events

RCM CHAMBER MUSIC

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Performance Studio

Repertoire to include:

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*RCM Vocal and Opera
Faculty presents...*

OPERA SCENES

5.30pm | 26 January 2024
Britten Theatre

Director Saffron van Zwanenberg
Conductor Hannah Quinn
Pianist David Smith

Production Team

Director

Saffron van Zwanenberg

Costume Assistant

Zoe Hammond

Conductor

Hannah Quinn

Set and Props

Britten Theatre Workshop

Pianist

David Smith

Lighting Designer

Colin Eversdijk

Head of Stage

Matthew Gorman

Stage Manager

Zoe Rogers-Holman

Costume Designer / Supervisor

Laura Pearce

Cast

David Afzelius

Laura Aherne

Ryan Blankenburg

Olly Bowes

Simon Brown

Lily Mo Browne

Charlie Clapperton

Charlotte Jane Kennedy

Julieta Kunik

Tom Law

Misato Makiyama

Astrid Monten

Eyra Norman

Ellen Pearson

Amber Reeves

Michael Roche

Matina Tsaroucha

Beatriz Volante

Maryam Wocial

Di Wu

Pengli Zhang

Synopses

Dialogues des Carmélites - Poulenc

Blanche Misato Makiyama

Mere Marie Lily Mo Browne

Chevalier Di Wu

Pianist Francesca Lauri

The revolution is gaining pace, and every day the streets of Paris become less safe. After a terrifying encounter with a mob, young aristocrat Blanche de la Force can no longer face the outside world, and has joined the Carmelite Order as a nun.

In this scene Blanche's brother the Chevalier de la Force arrives to try and persuade his sister to flee Paris with him. Their Father has begged him to try and get her to leave, but Blanche, despite her terror and doubts is steadfast and will not leave her sisters, and an almost certain fate.

L'incoronazione di Poppea - Monteverdi

Poppea Maryam Wocial

Nerone Ryan Blankenburg

Soldier one Tom Law

Soldier two David Afzelius

Two imperial soldiers guard the outside of Poppea's house, evidence that she is entertaining Nero inside.

Poppea is trying to persuade Nero to marry her and dispatch his wife Ottavia by some means or other. Nerone is already nervous about the mob, who are unhappy about his endless waging of war, and doubts whether they will ever accept Poppea, but she pressures him into saying she can come to the palace the next day. She is delighted and believes she has won what she wanted.

The Bartered Bride – Smetana

Marie Charlotte Jane Kennedy

Vašek Simon Brown

Marie is unhappy as her parents, along with the wedding broker, have promised her in marriage to the child like Vašek, but she is in love with Jenik.

Coming across Vašek in a chance encounter before they have been formally introduced she does not reveal her own identity. Pretending to be someone else, she paints a picture of "Marie" as a treacherous deceiver. Vašek is easily fooled, and when Marie, in her false guise, seems to woo him he falls for her charms and swears to give Marie up, for her. A complicated situation!

The Two Widows - Smetana

Karolina Julieta Kunik

Agnes Laura Aherne

Ladislav Simon Brown

Mumlal David Afzelius

Karolina is a widow, of independent attitude, no longer in mourning, who has taken happily to the administration of her estates. She has living with her a cousin, Agnes, also widowed, still dressed in black, who is much less happy. Karolina tries to encourage her to live life again, but Agnes is determined to be "appropriate".

The gamekeeper has "arrested" Agnes's former suitor, Ladislav, who has been hanging around poaching on the estate hoping to get near to her. He is being treated rather well under house arrest in the gamekeepers view, for a man being punished.

Agnes continues to resist Karolina's efforts to persuade her to take the suitor seriously. So the next step is for Karolina to pretend to take Ladislav for herself, making Agnes wild with jealousy.

Two Boys - Muhly

Detective Inspector Amber Reeves

Anne Strewson

Mother Ellen Pearson

Father Michael Roche

Before the internet was widely in use. Detective Anne Strawson is given a case she does not want: Jake, 13, has been stabbed in the heart and remains comatose; Brian, 16, stands accused but maintains his innocence. He regales Anne with a preposterous narrative, claiming to have been ensnared online in a web of outrageous and melodramatic characters including wealthy, beautiful Rebecca, 17, her genius brother, Jake, their "Aunt" Fiona, a professional spy, and Peter, their mentally deranged gardener and private assassin in Fiona's employ. Convinced that Brian is stalling by inventing such outrageous fictions, Anne pushes for Brian to confess to the crime, but Brian vehemently defends his tortured tale.

In this scene Anne visits and questions his clueless parents and requisitions the boy's computer.

Anne, who is fragile for her own personal reasons, struggles to understand what has happened and how to resolve the case with her lack of understanding about the internet and dark web.

Eventually she uncovers the dark truth.

Werther - Massenet

Charlotte Charlie Clapperton

Sophie Astrid Monten

Before Christmas Eve. Charlotte obsessively re-reads Werther's letters, admitting to herself that she still loves him as much as he loves her, despite her marriage to Albert. Her sister Sophie arrives and tries to cheer her up, but Charlotte gives in to her despair.

The Barber of Seville - Rossini

Rosina Ellen Pearson

Figaro Olly Bowes

Bartolo and Basilio retire to work on the marriage contract Bartolo wants to draw up between himself and Rosina, tying her (and her money) to him forever. Figaro, who has overheard their plans, tells Rosina, who is furious. She enquires about the young man she saw with Figaro singing under her balcony, Figaro claims it was his cousin and urges her to write to him arranging a meeting. The letter is already written and she gives it to him to deliver, making them both feel very pleased with their cunning and scheming! They will surely win the day!

La lettera anonima – Donizetti

Rosina Beatrice Volante

Filinto Pengli Zhang

Countess Rosina and Captain Filinto are preparing to get married. Rosina has some doubts about Filinto's fidelity, he has behaved with poor judgement in the past. He reassures her that he will be faithful and they joyfully continue with their plans to be married.

Little do they know an anonymous letter claiming that the Captain is already married to another will soon arrive.

Geneviève de Brabant – Offenbach

Pitou Tom Law

Graburge David Afzelius

Following a number of misapprehensions, the Gendarmes have been dispatched by their boss, Duke Sifroid to find and kill his wife Geneviève. They are easily distracted...

L'Etoile du Nord - Meyerbeer

Prascovia Eyra Norman

Catherine Matina Tsaroucha

Before this scene in a village in the Gulf of Finland Catherine has fallen in love with visiting carpenter, Peters. She has no idea that he is in fact Tsar Peter of Russia, in disguise.

Meanwhile Cossacks have arrived and are pillaging and looting. Catherine disarms them and deals with the situation.

In this scene her friend Prascovia, who is due to marry her brother George that day, arrives, distraught that Georges has been drafted by the Cossacks. Catherine tells her not to worry, she will find a way for them to enjoy their honeymoon, Prascovia isn't content until Catherine agrees she will find a way for Georges to stay behind for two weeks.

Prascovia doesn't realise that Catherine's plan is to disguise herself as a cossack and take up arms in his place.

Their wedding takes place, as Catherine, now disguised, takes her brother's place and steps into the barge taking the new recruits away.

L'Etoile du Nord – Meyerbeer

Full company performs final chorus 'Don your garments'

The Cast



David Afzelius



Laura Aherne



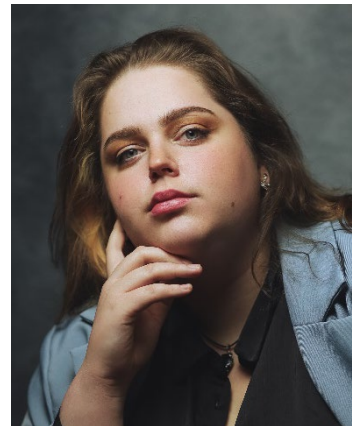
Ryan Blankenberg



Olly Bowes



Simon Brown



Lily Mo Browne



Charlie Clapperton

The Cast



Charlotte Jane
Kennedy



Julieta Kunik



Tom Law



Misato Makiyama



Astrid Monten



Eyra Norman



Ellen Pearson

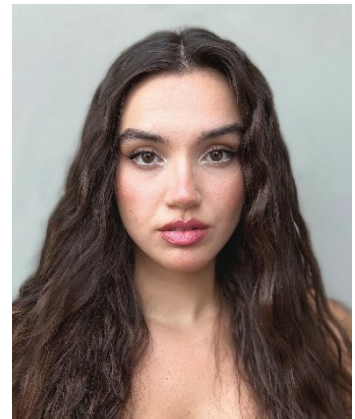
The Cast



Amber Reeves



Michael Roche



Matina Tsaroucha



Beatriz Volante



Maryam Wocial



Di Wu



Pengli Zhang

Saffron van Zwanenberg

Director

Saffron van Zwanenberg trained at the Royal College of Music and is an ARCM, also graduating from the Opera Course with Distinction and being awarded a prestigious RCM Junior Fellowship sponsored by the Rosemary Bugden Foundation. Currently Saffron teaches stagecraft to the Masters students at the RCM and is Artistic Director at Jackdaws Music Trust. At the same time she maintains a successful directing career, with many varied productions for Garden Opera, at the RCM and the RAM, the Cochrane Theatre in Holborn, as well as diverse projects for Mid Wales Opera, ENO, and of course for Jackdaws, with two of her projects for them winning "Best Classical Music Ed. Initiative" sponsored by Classic FM, in 2016 & 2017.



Hannah Quinn

Conductor

An alumnus of the National Opera Studio, British Repetiteur and Conductor Hannah Quinn graduated with Distinction from the Royal Conservatoire of Scotland with an MMus in Repetiteurship. During her studies she was awarded the Leonard Hancock Memorial Prize and the James H Geddes repetiteur prize.



Hannah has previously conducted a set of opera scenes for the Royal College of Music in 2020. She was Head of Music Staff for English Touring Opera, conducting performances of *The Marriage of Figaro* and *Macbeth*. Hannah was the Music Director for Hampstead Garden Opera's production of *The Enchanted Pig*. She has performed with Southbank Sinfonia and was the Music Director for the City of Carlisle Symphony Orchestra, as well as guest performances with the Tianjin Philharmonic Orchestra.

As a pianist, Hannah is a full-time member of the music staff for the Royal Ballet. She has performed as a song recital accompanist in the UK and abroad; performing a set of French songs curated by Iain Burnside, and a tenor song cycle by Harrison Birtwistle. She has also appeared on BBC Radio 3 premiering songs by Ellen Coleman. Hannah regularly plays for the Royal Ballet and has worked on Rachmaninov's *Symphonic Dances*, Esa-Pekka Salonen's *Nyx* as well as their repertory works. At English National Opera, Hannah has worked on *The Barber of Seville*, *La Bohème* and *The Mikado*. She has also worked with British Youth Opera and Scottish Opera.

UPCOMING EVENTS

IN THE RCM VOCAL FACULTY

SPRING TERM 2024



Franz Lehár's *The Merry Widow*

Michael Rosewell conductor

Liam Steel director

Neil Irish designer

Kevin Treacy lighting designer

7:00pm | 11, 13, 15, 16 March
Britten Theatre, Royal College of Music

Tickets £20, £40, £60; £10 under 35

Find other events at www.rcm.ac.uk/events

RCM AT ST. MARY ABBOTS

Friday 26 January, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Chopin
(1810–1849)

Ballade no 2 op 38 in F major

7'

Maximilian Maisky piano

Schubert
(1797–1828)

Piano Quintet in A major, D 667 Trout
iv *Theme and Variations: andantino*
v *Finale: allegro giusto*

15'

Triton Quintet
Annissa Gybel violin
Joseph Lowe viola
Lily Dai cello
Sam Lee double bass
Rieko Makita piano

Mussorgsky
(1839–1881)

Pictures at an Exhibition (for solo piano)

30'

Paul Mnatsakanov piano

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 30 January, 1.05pm

Performance Studio

Repertoire to include:

Giles Swayne Leapfrog

Dall'Abaco 11 Caprices

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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Junior Department
Performers Platform

Gamal Khamis *specialist tutor*

Saturday 27 January 2024, 3pm
Performance Studio

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

- | | | |
|------|---|------------|
| 3.00 | Thomasina Larard <i>cello</i> (pupil of Ariane Zandi)
Vivaldi Sonata in Bb Minor RV46 ii <i>Allegro</i> | 2' |
| 3.05 | Caitlin Reynolds <i>violin</i> (pupil of Eri Konii)
Amy Beach Romance op23 | 6.5' |
| 3.15 | Nina Linn <i>saxophone</i> (pupil of Sarah Markham)
Paul Creston Sonata op19 i <i>With vigor</i> | 5' |
| 3.30 | Piano Duet (Christine Stevenson <i>tutor</i>)
Adalynn Du-Buk and Deedeh Rouhani
Beethoven Sonata op6 i <i>Allegro Molto</i> | 3' |
| 3.45 | Michael Erskine <i>cello</i> (pupil of Eun Una Cho)
Nadia Boulanger 3 Pieces for Cello and Piano
i <i>Modere</i> ii <i>Ans vitesse et a l'aise</i> iii <i>Vite et nerveusement</i> | 8' |
| 4.00 | May Noble-Eales <i>harp</i> (pupil of Cecilia Sultana de Maria)
Dussek Sonata in C minor op2 i <i>Allegro</i> ii <i>Andantino</i>
Naderman Sonatina no2 in C minor op92 i <i>Allegro Maestoso</i> | 4.5'
4' |

- | | | |
|------|--|------|
| 4.15 | Lucia Rapisarda Okamoto <i>violin</i> (pupil of Eric Wang) | |
| | Albéniz Tango 165 no2 | 2.5' |
| | Bach Partita no2 BWV1004 i <i>Allemande</i> | 5' |
| 4.30 | Matthea Zhao <i>piano</i> (pupil of Geoffrey Govier) | |
| | Mozart Piano Sonata in A minor K310 i <i>Allegro Maestoso</i> | 5.5' |
| | Zhang Zhao Pi Huang | 5.5' |
| 4.45 | Anna Lea Gonzalez Duba <i>cello</i> (pupil of Robin Thompson-Clarke) | |
| | Saint Saens <i>Allegro appassionato</i> | 4' |
| | Mark Summer Julie O | 4' |
| 5.00 | Sam Lewens <i>cello</i> (pupil of Robin Thompson-Clarke) | |
| | Faure <i>Elegie</i> | 7' |
| 5.10 | Jamie Zweimueller <i>cello</i> (pupil of Robin Thompson-Clarke) | |
| | Britten Cello Suite no1 op72 | |
| | ix <i>Moto perpetuo e canto quarto: Presto</i> | 3' |



Royal College of Music Junior Department,
 Prince Consort Road, London SW7 2BS
 +44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
 Gill Redfern *Operations Manager*
 Molly Bevan *Administrative Coordinator*
 John Mitchell *Performance Manager*

RCM CHAMBER MUSIC

Tuesday 30 January, 1.05pm

Performance Studio

Dall'Abaco (1675–1742)	11 Caprices	16'
	<i>i Caprice no 1</i>	
	<i>ii Caprice no 2</i>	
	<i>iii Caprice no 4</i>	
	<i>iv Caprice no 3</i>	

Eddie Mead cello

Rachmaninov (1873–1943)	Vocalise	6'
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Ozgur Kaya cello
Apolline Khou piano

R Sainz de la Maza (1896–1981)	Rondeña	4'
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JS Bach (1685–1750)	Gavotte en Rondeau	4'
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Babadjanian (1921–1983)	Humouresque	2'
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Arie Dakesian guitar

Giles Swayne (b 1946)	Leapfrog	11'
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Lucerna Quartet
Nicole Micheli soprano saxophone
Paynor Tsate alto saxophone
Rosemary Ball tenor saxophone
Emilija Auskalnyte baritone saxophone

Upcoming Events

RCM CHAMBER MUSIC FESTIVAL

10 February 2024 - 11 February 2024

From stunning string quartets to vibrant percussion ensembles, join us for an inspiring weekend of chamber music performances!

Experience live music from some of the RCM's top chamber ensembles spread across two days in venues including the RCM Café and the RCM Museum.

Events are ticketed separately

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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MUSIC IN THE MUSEUM

Friday 2 February, 12.30pm

Museum Gallery

Dai Fujikura (b 1974)	Floating Fireflies	5'
Fuyuhiko Sasaki	Resurrection With You	4'
Ian Lim harp	<i>i Spring - Vulnerable Dreams</i>	
Villa-Lobos (1887–1959)	Chôros no 1	5'
Ines Vilas Boas guitar		
Jacques de la Presle (1888–1969)	Le Jardin Mouillé	7'
Catherine Reid harp		
PDQ Bach/ Schickele (1742–1807/1935–2024)	Suite no 1 for Cello All By Its Lonesome, S.1a	5'
	<i>i Preludiamble</i>	
	<i>ii Sarabanda Carmen Miranda</i>	
	<i>iii Gigue-o-lo</i>	
Him Chan cello		
Caroline Lizotte (b 1969)	CLOSE for Couloir op 48 for harp and cello	15'
	<i>i Cromlech (Ring O'Brodgar)</i>	
	<i>ii Clans (Battle O'Harlaw)</i>	
	<i>iii The Sodger An' The Queen (Edinburgh Castle)</i>	
	<i>iv Gargoyle Sang (Melrose Abbey)</i>	
	<i>v Man to Man (The World O'er Shall Brithers Be For A' That)</i>	
Ian Lim harp		
Him Chan cello		

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ROYAL

COLLEGE

OF MUSIC

London

ORGAN INTERLUDES:

ALEXANDER EVANS

Friday 2 February, 6pm

Amaryllis Fleming Concert Hall

ORGAN INTERLUDES: ALEXANDER EVANS

Friday 2 February, 6pm, Amaryllis Fleming Concert Hall

Byrd (1539–1623)	Fantasia in D	6'
JS Bach (1685–1750)	Prelude in B minor BWV 544	12'
Reger (1873–1916)	Benedictus op 59 no 9	5'
Messiaen (1908–1992)	La Nativité du Seigneur <i>ix Dieu parmi nous</i>	13'
JS Bach (1685–1750)	Prelude and Fugue in G major, BWV 541	8'

Alexander Evans organ

Alexander Evans

Alexander began organ lessons at St Thomas' Brentwood with Sarah Stonehouse in 2015. He was a member of the choir, before becoming the Neville Mansell Organ Scholar. In March 2019 he spent a year as the Director of Music at Hinde Street Methodist Church. Alongside his work there, he studied organ with Richard Brasier at St Laurence Upminster, in preparation to apply to Conservatories for 2020. Alex was accepted for principal study at the Royal College of Music and is currently in his final year of working towards his Bachelor of Music degree. He studies with David Graham, Charles Andrews, and Martin Schmeding.



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Programme details correct at time of going to print.

UPCOMING EVENTS

RCM CHAMBER MUSIC FESTIVAL

10 February 2024 - 11 February 2024

From stunning string quartets to vibrant percussion ensembles, join us for an inspiring weekend of chamber music performances!

Experience live music from some of the RCM's top chamber ensembles spread across two days in venues including the RCM Café and the RCM Museum.

Events are ticketed separately

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RCM SCHOLARSHIPS

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*RCM Vocal and Opera
Faculty presents...*

OPERA SCENES

5.30pm | 2 February 2024
Britten Theatre

Director William Relton
Conductor Nicholas Cleobury
Pianist Christina Lawrie

Production Team

Director

William Relton

Costume Assistant

Natasha Mozley

Conductor

Nicholas Cleobury

Set and Props

Britten Theatre Workshop

Pianist

Christina Lawrie

Lighting Designer

Colin Eversdijk

Head of Stage

Matthew Gorman

Stage Manager

Katherine Verberne

Costume Designer / Supervisor

Laura Stanfield

Cast

May Abercrombie

Jiaxi Lin

David Afzelius

Zhen Liu

Laura Aherne

Misato Makiyama

Milly Atkinson

Bella Marslen

Sofia Bagulho

Francis Melville

Lily Mo Browne

Benedict Munden

Connor Campbell

Ellen Pearson

Charlie Clapperton

Maddie Perring

Richard Decker

Antoinette Pompe Van Meerdervoort

Angelina Dorlin-Barlow

Amber Reeves

Alexandra Dunaeva

Michael Roche

Zheng Jiang

Matina Tsaroucha

Charlotte Jane Kennedy

Yihan Wang

Tom Law

Maryam Wocial

Synopses

The Magic Flute - Mozart

1st Lady Matina Tsaroucha

2nd Lady Ellen Pearson

3rd Lady Amber Reeves

Tamino Francis Melville

Papageno Connor Campbell

This quintet from *Die Zauberflöte* includes all the bells and whistles one could want from an Opera. Tamino, after seeing the Queen of the Night, prepares to leave for Sarastro's castle to rescue Pamina. He is brought back to reality by a disgruntled Papageno who is still grappling with the lock clamped to his mouth by the Three Ladies for lying. The Three Ladies arrive and remove the lock with a warning to avoid lying. The ladies also deliver the news that the Queen has selected Papageno as well as Tamino to go and rescue her daughter Pamina from the evil Sarastro. They shower them with gifts of wonder - a flute that weaves melodies that charm the very stones and bells that shimmer with protective chimes. They also give them three boys to help and guide them on their journey.

Cleofide - Hasse

Cleofide Milly Atkinson

Poro Richard Decker

Alexander the Great has come to conquer India, currently ruled by King Poro. Poro is engaged to Cleofide, a flirtatious and scheming noblewoman. Cleofide decides to flirt with Alexander in order to supposedly improve relations between Alexander's troops and India, but Poro is not convinced this is her motive; he is jealous and believes her to be unfaithful. This scene, at the close of Act I, sees Poro and Cleofide remind each other of the vows they made earlier in the opera: Cleofide reminds Poro that he swore not to doubt her fidelity, while Poro reminds Cleofide that she promised not to give him such cause for doubt. All this is done with as much regal grace and decorum as each can muster, but it is clear throughout the duet that neither truly trusts, or indeed respects, the other.

La finta giardiniera - Mozart

Sandrina	Misato Makiyama
Count	Benedict Munden
Nardo	Jiaxi Lin

Previously in the opera, Count Belfiore attempted to kill his lover, Sandrina. She escaped in disguise as a gardener, and has always had her trusty servant Nardo to accompany her. At the end of the previous Act Sandrina and the Count have lost their minds, believing themselves to be ancient Greek gods. Both of them pursue Nardo. He is keen to escape from them, points at the moon and stars to confuse them and makes his escape. Left alone, the Count and Sandrina fall into an even worse state. but run away when they imagine the moon and stars falling.

Alcina - Handel

Alcina	Charlotte Jane Kennedy
Ruggiero	Zheng Jiang
Bradamante	Lily Mo Browne

The sorceress Alcina lures men to her island and makes them fall in love with her. When she's done with them, she uses her power to turn them into inanimate objects: tree, rock or animal. Her most recent conquest is Ruggiero but this time around things are different; Alcina has fallen in love with Ruggiero and her power has begun to wane. Ruggiero and Bradamante plan to work together to rescue those controlled by Alcina's magic. In a last-ditch attempt to reaffirm her power, Alcina threatens death, doom, and destruction on the couple. This is no match, however, for their enduring love.

Idomeneo - Mozart

Ilia Maryam Wocial

Idamante Antoinette Pompe van Meerdervoort

Idomeneo is a story based on Greek mythology, full of forbidden romances, terrifying monsters, stormy seas, and bargains with the gods. Idamante, the son of Idomeneo, tells Ilia that he must fight a deadly sea monster. On hearing that he might die, the Trojan princess Ilia decides she must tell Idamante that she loves him despite his father being the enemy of her people. She fears that she is betraying her ancestors who were killed and captured under the orders of Idamante's father. However, Ilia finally confesses her love for him. The couple sing a blissful duet, expressing their joy, for they know their love has ended all their suffering.

Fidelio - Beethoven

Marzelline Sofia Bagulho

Jaquino Tom Law

Marzellina, a determined young woman, is working in the prison laundry when she is approached by Jaquino, a prison guard, who tries to convince her once again that they should get married and build a future together. They are persistently interrupted by arrivals, and she rejects him, as she loves Fidelio (Leonore in disguise). Jaquino eventually leaves her alone. Full of hope, she imagines what a life with Fidelio would be like.

Così fan tutte - Mozart

Alfonso	Connor Campbell
Ferrando	Benedict Munden
Guglielmo	David Afzelius
Fiordiligi	Laura Aherne
Dorabella	Charlie Clapperton
Despina	Maddie Perring

Guglielmo and Ferrando have made a bet with Don Alfonso that their lovers, the sisters Fiordiligi and Dorabella, will stay faithful to them while they pretend to go to war. In order to test this theory, the two young men disguise themselves as "Albanians" and enter the sisters' home, attempting to seduce them. Don Alfonso has persuaded the smart and never idle maid Despina to help, though she knows nothing about the disguises. Both boys are extremely confident of their beloved's fidelity. With witty one liners from all, the story in this charming sextet unfolds with plenty of petulance, pouting, planning and pillows.

Roméo et Juliette - Gounod

Juliette	Alexandra Dunaeva
Romeo	Francis Melville

The scene takes place one evening in the garden of the Capulet palace. Romeo secretly sneaks under the balcony of Juliet, whom he met by chance at a ball in the palace of his family's enemy. It was love at first sight. Despite the risk they take should they be discovered by any of the Capulets, Juliette says she would devote her life entirely to him but implores him to be honest about his intentions. Juliette asks to set a day for their wedding so that they can be united before God. Gertrude's voice is heard calling for her ward. Juliet is torn between her desire to be with her lover and her fear for his life if they are caught together. "Farewell, farewell.... There is so much sweet sadness in this farewell that I wish I could say goodbye to you until the morning." Finally, Juliet leaves and Romeo is left with a heart full of love in the silence of the summer night.

The Marriage of Figaro - Mozart

Countess	Yihan Wang
Susanna	May Abercrombie
Count	Zhen Liu
Cherubino	Angelina Dorlin-Barlow

The Countess and Susanna have been dressing Cherubino in women's clothes in a plan to expose the Count's infidelity. Susanna leaves to fetch an item of clothing for the Countess. Left alone, Cherubino almost seduces the Countess and but is interrupted by the arrival of the Count. In a panic, Cherubino hides in the dressing room. The Countess has no choice but to face the Count's suspicions and questions alone. The Count hears a noise and insists on opening the dressing room door. Unobserved, Susanna comes back with another dress but when seeing the Count quickly hides too, wondering what has happened but quickly understands the predicament. The Count is angry and threatens the Countess. When they leave Susanna rushes to the closet and tells Cherubino he must leave now but all the doors are locked. They scramble frantically to find an escape and Cherubino ends up diving out the window. Susanna then hides in the closet instead for the Count to find her.

Angélique - Jacques Ibert

Charlot	Michael Roche
L'Anglais	Benedict Munden
Angelique	Bella Marslen

In France in the 1920s there lived a couple, Charlot and Angélique, who were incredibly poorly suited. Driven to the limit, Charlot opts to end their marriage by selling Angélique to whoever will have her. In this scene, Charlot and Angélique are approached by an Englishman (L'Anglais) who hopes to marry Angélique. The three charmingly awful characters engage in a highly stylized, absurdist scene of negotiation that bodes well for Charlot and Angélique's separation. However, later in the opera, we find out that he can't bear her either, and she is sold to an African king and the devil himself – neither of whom can bear her!

The Cast



May Abercrombie



David Afzelius



Laura Aherne



Milly Atkinson



Sofia Bagulho

The Cast



Lily Mo Browne



Connor Campbell



Charlie Clapperton



Richard Decker



Angelina Dorlin-
Barlow



Alexandra Dunaeva



Zheng Jiang



Charlotte Jane
Kennedy



Tom Law

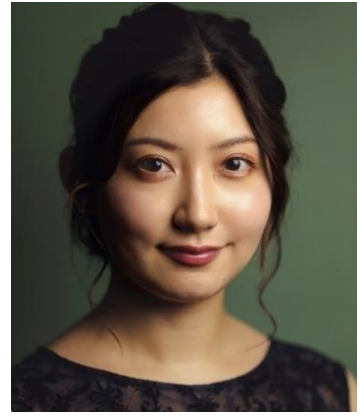
The Cast



Jiaxi Lin



Zhen Liu



Misato Makiyama



Bella Marslen



Francis Melville



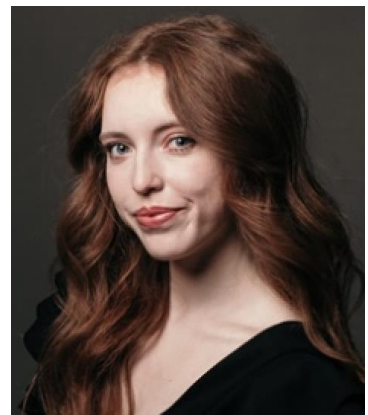
Benedict Munden



Ellen Pearson



Maddie Perring



Antoinette Pompe
Van Meerdervoort

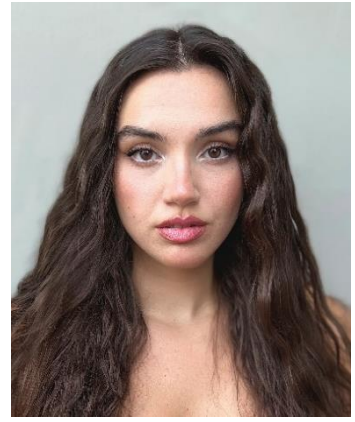
The Cast



Amber Reeves



Michael Roche



Matina Tsaroucha



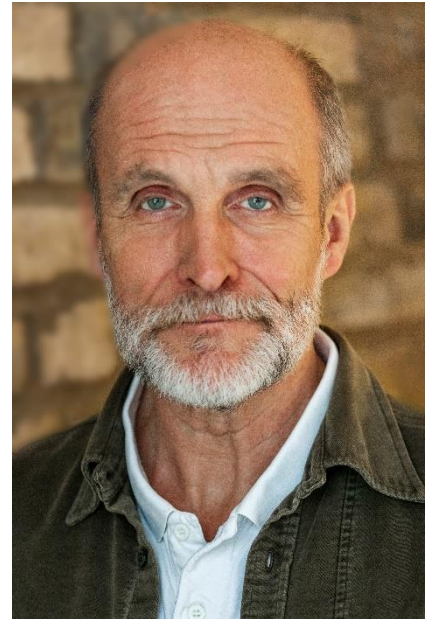
Yihan Wang



Maryam Wocial

William Relton

Director



William made his stage debut as an actor in 1971. He worked extensively as an actor and singer until the early 90s. Highlights include Hamlet, Candide, many television plays plus a cameo role in "Slumdog Millionaire". In 2013 he played the role of the Haushofmeister in Ariadne auf Naxos at Glyndebourne and in Frankfurt. He has recently returned to the stage playing a variety of roles, include Dame in Panto.

In 1991 he was the producer for, Music Theatre London, where he sang many of the lead tenor roles. In 1993 he directed his first production, Cossi fan tutte, for MTL. As director he has worked in many European countries as well as in Britain; major houses include Nice, Darmstadt, Copenhagen, Tallin, as well as ENO, Holland Park Opera, London Handel Festival, British Youth Opera, Dorset Opera.

Productions at RCM include Sosarme, Ezio, Alessandro, Faramondo and Il mondo della luna.

He has also directed and taught in most of the opera academies in Britain and Scandinavia. RCM, RAM, NOS, RWCMD, Cardiff, RCS Glasgow, also Opera Akademiet, Copenhagen, Operahögskolan, Stockholm, and KHIO, Oslo. In Sweden he has directed at Vadstena, Drottningholm, Göteborg, Läckö, Opera på Skäret, Confidencen and Piteå.

Nicholas Cleobury

Conductor



Nicholas Cleobury has conducted all the major UK orchestras, opera companies and choirs, appeared at many leading Festivals, including the Proms, worked extensively for the BBC and Classic FM and has a wide recording catalogue. He has conducted widely across Europe, notably for many years at Zurich Opera, extensively in Scandinavia and in Australia, Hong Kong, Singapore, South Africa and the USA. Posts he has held include Conductor/Schola Cantorum of Oxford, Assistant Director/BBC Singers, Chief Opera Conductor/Royal Academy of Music, Principal Conductor/Fires of London, Director/Cambridge Festival, Founder Conductor/Britten Sinfonia, Founder Director/Sounds New (Major Contemporary Music Festival in Kent), Music Director/JAM and Mid Wales Opera, and Head of Opera at the Queensland Conservatorium in Brisbane.

He is a notable champion and exponent of New Music, has worked with many leading composers, notably Harrison Birtwistle, Peter Maxwell Davies, James Macmillan and Michael Tippett, conducted countless Premieres and championed many younger composers.

He is a compelling lecturer and works widely in education, Conducting and Teaching at the RAM, RCM, NOS and Jette Parker, RCS and RWCMD.

UPCOMING EVENTS

IN THE RCM VOCAL FACULTY

SPRING TERM 2024



Franz Lehár's *The Merry Widow*

Michael Rosewell conductor

Liam Steel director

Neil Irish designer

Kevin Treacy lighting designer

7:00pm | 11, 13, 15, 16 March
Britten Theatre, Royal College of Music

Tickets £20, £40, £60; £10 under 35

Find other events at www.rcm.ac.uk/events

RCM AT ST. MARY ABBOTS

Friday 2 February, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

JS Bach (1685–1750)	Cello Suite no 3 in C major	21'
	<i>i Prelude</i>	
	<i>ii Allemande</i>	
	<i>iii Courante</i>	
	<i>iv Sarabande</i>	
	<i>v Bouree I</i>	
	<i>vi Bouree II</i>	
	<i>vii Gigue</i>	

Carys Underwood cello

Liszt (1811–1886)	Venezia e Napoli	9'
	<i>iii Tarantella</i>	

Magdalene Ho piano

Rachmaninoff (1873–1943)	Etudes-Tableaux:	10'
	op 39	
	<i>v Appassionato in E flat minor</i>	
	op 33	
	<i>v Non Allegro-Presto in E flat minor</i>	
	<i>vi Allegro con fuoco in E flat major</i>	

Mariam Loladze-Meredith piano

Shostakovich (1906–1975)	Piano Trio no 2 in E minor op 67	11'
	<i>i Andante - moderato</i>	
	<i>ii Allegro con brio</i>	

Ayana Jaycox violin
Catherine Cotter cello
Kailing Zhang piano

Upcoming Events

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10 February 2024 - 11 February 2024

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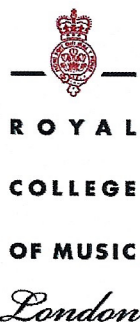
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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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Junior Department
Organ Concert

Saturday 3 February 2024, 5.30pm
Amaryllis Fleming Concert Hall

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Imogen Gray JS Bach (1685-1750)	Prelude in E major BWV 566	2.5'
Tolga Mardin JS Bach (1685-1750)	Trio Sonata no4 in E minor BWV 528 <i>i Adagio-Vivace</i>	3'
Dominic Detre CV Stanford (1852-1924)	Six Short Preludes and Postludes op101 Set 1 <i>v Andante Maestoso</i>	3.5'
Livia Bayley JS Bach (1685-1750)	Prelude and Fugue in E minor BWV 555	5'
Peter Ryan JS Bach (1685-1750)	Chorale Prelude on Ich ruf zu dir Herr Jesu Christ BWV 639	4'
Edward Stancombe JS Bach (1685-1750)	Trio Sonata no4 in E minor BWV 528 <i>i Adagio-Vivace</i>	3'

Isabella Song Percy Whitlock (1903-1946)	Plymouth Suite <i>v Toccata</i>	5'
William Dear César Franck (1822-1890)	Prélude, Fugue et Variation op18 <i>i Prélude</i>	4'
Ahjung Kim JS Bach (1685-1750)	Fantasia and Fugue in G Minor BWV 542 <i>i Fantasia</i>	6'
Jinzi Feng-Huang JS Bach (1685-1750)	Trio Sonata no1 in Eb major BWV 525 <i>i Allegro</i>	3.5'
Audrey Wang JG Walther (1684-1748)	Concerto del Signor Meck in B minor LV 133 <i>i Allegro</i>	3.5'
Inga de Vegvar Kenneth Leighton (1929-1988)	Six Fantasies on Hymn Tunes op72 <i>i Helmsley</i>	4'

With special thanks to Martyn Noble and James Gough

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*

Gill Redfern *Operations Manager*

Molly Bevan *Administrative Coordinator*

John Mitchell *Performance Manager*

Junior Department
Performers Platform

Gamal Khamis *specialist tutor*
Daniel Hill *piano*

Saturday 3 February 2024, 3pm
Performance Studio

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- 3.00 Duo (Laura Snowden *tutor*)
Snow Gibb *guitar* Rory Zweimueller *flute*
Egberto Gismonti *Agua e Vinho* 4.5'
Trad arr Gibb/Zweimueller *Irish folk medley* 3'
- 3.15
- 3.30 Snow Gibb (pupil of Oliver Chandler)
Smith Brindle *Guitar Sonata no4 i La Breve* 4'
- 3.45 Harp Duo (Cecilia Sultana de Maria)
May Noble-Eales & Emora Kangesan
Bernard Andres *La Ragazza i Andantino ii Larghetto-Allegretto*
iii Allegro Moderato - Allegretto iv Moderato 11'
- 4.00 Polly Casey *recorder* (pupil of Rebecca Austen-Brown)
Hans Gal *3 Intermezzi op103*
i Andantino ii Allegretto quasi minuetto 9'

4.15

- 4.30 Orla Scogins *guitar* (pupil of Laura Snowden)
Trad arr. Len Williams El Paño Moruno & Villancico 6'
- 4.40 Zachary Lam *viola* (pupil of Emily Pond)
Vieuxtemps Capriccio op55 5'
- 4.50 String Quartet (Miriam Lowbury *tutor*)
Samvid Sridhar & Torry Jang *violin*
Emma Seymour *viola* Cynthia Ung *cello*
Beethoven String Quartet in C minor op18 no4
i Allegro ma non tanto 7'
- 5.00 Inez Karlsson *cello* (pupil of Melissa Phelps)
Beethoven Variations in E flat W00 46 9'



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
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John Mitchell *Performance Manager*



R O Y A L

C O L L E G E

O F M U S I C

London

HÅKAN HARDENBERGER TRUMPET MASTERCLASS

Tuesday 6 February, 6pm
Performance Hall

Supported by the Rolando Fund for Visiting Professors at the RCM

Håkan Hardenberger

During his extraordinary 40-year career as the world's most prominent trumpet soloist, Håkan Hardenberger has pushed the boundaries of what can be achieved with the instrument, inspired countless composers and musicians, and champions the finest works written for the trumpet by performing them with stunning virtuosity and sheer dedication.

Håkan performs regularly with leading orchestras such as the Berliner Philharmoniker, Concertgebouworkest, London Symphony Orchestra (LSO), and Boston Symphony Orchestra (BSO), amongst others. Conductors he collaborates with include Marin Alsop, Susanne Mälkki, Andris Nelsons, Sakari Oramo, Sir Simon Rattle, François-Xavier Roth and Jukka-Pekka Saraste.

Many works written for Håkan stand as cornerstones of a vast repertoire. These include pieces by Ligeti, Birtwistle, Henze, Takemitsu, Brett Dean, Helen Grime, HK Gruber, Betsy Jolas, Olga Neuwirth, Mark-Anthony Turnage, Rolf Wallin and Jörg Widmann.

Notable engagements of the 2023/24 season include the UK premiere of Jörg Widmann's *Towards Paradise* with the LSO, the Swedish premiere with the Royal Stockholm Philharmonic Orchestra, followed by the Finnish premiere with the Helsinki Philharmonic Orchestra. Play-directing now forms an integral part of Håkan's musical activities, he returns to Camerata Nordica and debuts at Megaron – The Athens Concert Hall with Ergon Ensemble. In Addition, he appears at Ascona Music Festival with Fabien Gabel and continues his collaborations with the RCM, London, and Grafenegg Festival Academy where he performs, teaches, and mentors young musicians.

Håkan's 60th birthday season featured two extraordinary trumpet concertos: Jörg Widmann's *Towards Paradise*, co-commissioned by the Gewandhausorchester Leipzig and the BSO, and Helen Grime's *night-sky-blue*, co-commissioned by the Koussevitzky Foundation, Library of Congress, LSO and BSO.

From 2016 to 2018 Håkan was the Artistic Director of the Malmö Chamber Music Festival. Born in Malmö, Sweden, he began studying the trumpet at the age of eight with Bo Nilsson and continued his studies at the Paris Conservatoire with Pierre Thibaud and in Los Angeles with Thomas Stevens. He is a professor at the Malmö Conservatoire.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.



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Programme details correct at time of going to print.

HÅKAN HARDENBERGER TRUMPET MASTERCLASS

Tuesday 6th February, 6pm | Performance Hall

Honegger

Intrada

(1892–1955)

Edward Smith trumpet | **Oliver Cuttriss** piano

Hindemith

Sonata for Trumpet and Piano

(1895–1963)

i Mit Kraft

Alex Gray trumpet | **Oliver Cuttriss** piano

Arutiunian

Trumpet Concerto in A-flat major

(1920–2012)

Junchen Huang trumpet | **Oliver Cuttriss** piano

Neruda

Trumpet Concerto in E-flat major

(1708–1780)

i Allegro

Olivia Wild trumpet | **Oliver Cuttriss** piano

A Pakhmutova

Trumpet Concerto in E-flat major

(b 1929)

Joshua Cusworth trumpet | **Oliver Cuttriss** piano

Ketting

Intrada

(1935–2012)

Isaac Holt trumpet

RCM CHAMBER MUSIC

Tuesday 6 February, 1.05pm

Performance Studio

Lehmann Evensong 3'
(1862–1918)

Nicole Shim soprano
Aidan Si piano

Colombi Chiaccona per basso solo 3'
(1635–1694)

Saariaho Dreaming Chaconne 2'
(1952–2023)

Him Chan cello

R Schumann Faschingsschwank aus Wien op 26 21'
(1810–1856)
i Allegro
ii Romanze
iii Scherzino
iv Intermezzo
v Finale

Kiki Deng piano

Debussy Petite Suite 15'
(1862–1918)
i En bateau (Sailing)
ii Cortège (Retinue)
iii Menuet
iv Ballet

Pente Winds

Enya Bowe flute

Amelie Budd oboe

Emily Crook clarinet

Ori Langer horn

Patrick Kearney bassoon

Upcoming Events

RCM CHAMBER MUSIC FESTIVAL

10 February 2024 - 11 February 2024

From stunning string quartets to vibrant percussion ensembles, join us for an inspiring weekend of chamber music performances!

Experience live music from some of the RCM's top chamber ensembles spread across two days in venues including the RCM Café and the RCM Museum.

Events are ticketed separately

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.



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Programme details correct at time of going to print.



*RCM Vocal and Opera
Faculty presents...*

OPERA SCENES

5.30pm | 6 February 2024
Britten Theatre

Director Jonathan Lemalu
Conductor Gary Matthewman
Pianist Leanne Singh-Levett

Production Team

Director

Jonathan Lemalu

Costume Assistant

Natasha Mozley

Conductor

Gary Matthewman

Set and Props

Britten Theatre Workshop

Pianist

Leanne Singh-Levett

Lighting Designer

Colin Eversdijk

Head of Stage

Matthew Gorman

Stage Manager

Katherine Verberne

Costume Designer / Supervisor

Alice Lessing

Cast

Milly Atkinson

Francis Bamford

Simon Brown

Lily Mo Browne

Xiaomin Cheng

Adam Clayton

Alex Cooper

Richard Decker

Angelina Dorlin-Barlow

Zachariah Everson

Wu Fei

Charlotte Forknall

David Fraser

Xingtian Ge

Wenlan He

Amy Heptinstall

Yaqiao Huang

Lia Liang

Jiaxi Lin

Hannah Limbrick

Esmee Loughlin-Dickenson

Ustinya Malinina

Bella Marslen

Lydia Messam

Natalka Pasicznyk

Erica Paterson

Adja Thomas-Mbaye

Peng Tian

Gabriel Tufail Smith

Emily Wishart

Di Wu

Synopses

Die Entführung aus dem Serail - Mozart

Blonde Xingtian Ge

Osmin David Fraser

The Pasha's lecherous guard, Osmin, has been gifted an English maid, Blonde, to be his slave. Repulsed by Osmin's advances towards her and his manipulative threats against her lover Pedrillo, Blonde bravely confronts Osmin, threatening to scratch out his eyes and worse before chasing him away.

Iphigénie en Tauride - Gluck

Iphigenie Adja Thomas-Mbaye

Pylate Adam Clayton

Oreste Jiaxi Lin

Greek soldiers Oreste and Pylade have been captured by King Thaos and sentenced to death. Priestess Iphigénie warns them of their fate, and reveals she has the power to spare only one of them. She chooses Oreste to live, and the firm friends argue which of them should be sacrificed and who should be spared.

Semele - Handel

Ino	Lily Mo Browne
Athamas	Richard Decker
Semele	Milly Atkinson
Cadmus	Gabriel Tufail Smith

King Cadmus of Thebes prepares for his daughter, Semele to wed Prince Athamas (unaware Semele is in love with Jupiter, King of the Gods, and not him). Semele's sister Ino enters, heartbroken as she is in love with Athamas. The sight of him is too much and Ino vents her frustration at her dysfunctional royal family.

Une éducation manquée - Chabrier

Gontran	Natalka Pasiecznyk
Hélène	Yaqiao Huang

These newlyweds are caught in a thunderstorm. Hélène explains she is frightened of the rain and her groom, Gontran, flirtatiously says to remain calm and come closer to hold his hand. Hélène finally agrees and together they realise that with each other, and love, the rain is not so frightening after all.

Zar und Zimmerman - Lortzing

Marie Xiaomin Cheng

Peter Di Wu

Maria, an ambassador's niece, and a working-class builder, Peter Ivanov, are flirting with each other about the ridiculous rumour that Peter is actually a King (Tsar) following news that the town's Mayor has mistakenly identified him as Tsar Peter with no evidence other than that they have the same first name.

M. Choufleuri restera chez lui le - Offenbach

Ernestine Emily Wishart

Babylas Peng Tian

Choufleuri Zachariah Everson

Newly minted Monsieur Choufleuri is hosting a party for his wealthy new friends. Unfortunately, his three Italian opera entertainers have cancelled, and to save the party and his reputation he, his daughter Ernestine and her secret boyfriend Babylas, a young RCM music student, must pretend they are actual opera singers!

INTERVAL (10 minutes)

Il matrimonio segreto - Cimarosa

Carolina	Amy Heptinstall
Elisetta	Ustinya Malinina
Fidalma	Esmee Loughlin-Dickenson

Spoilt sisters Elisetta and Carolina argue over Carolina getting married and becoming a Countess, and the impact on their already wealthy and entitled lives. Their aunt and reluctant babysitter, Fidalma tries unsuccessfully to calm them down, and regularly resorts to hydration to help numb the endless arguments.

L'enfant et les sortilèges - Ravel

L'Enfant	Angelina Dorlin-Barlow
Princesse	Erica Paterson

A mischievous young boy tears the pages from his favourite bedtime storybook. One of the book's characters, a fairytale princess appears, and in an attempt to reform the boy's behaviour, she declares her story no longer has a happy ending because its pages have been torn, much to the boy's shock and horror.

The Old Maid and the Thief - Menotti

Laetitia	Alex Cooper
Miss Todd	Lydia Messam
Bob	Zachariah Everson

An old spinster, Miss Todd, rushes home having heard a rumour of an escaped criminal from a nearby prison who fits the exact description of her handsome lodger, Bob, who lives upstairs. Miss Todd and her maid, Laetitia, who is rather fond of Bob, discuss the various dangers of and solutions to his presence.

Theodora - Handel

Theodora	Wenlan He
Didymus	Francis Bamford

Theodora's Christian values result in her imprisonment and potential execution. A converted Roman officer, Didymus, who is in love with Theodora, declines her appeals for him to kill her, saving her from a cruel death. He instead persuades her to disguise herself in his uniform and escape, leaving Didymus in her place.

L'étoile - Chabrier

Lauola	Lia Liang
Lazuli	Charlotte Forknall
Aloes	Hannah Limbrick
Tapioca	Simon Brown

Princess Laoula falls in the love with a poor peddler, Lazuli, who is seen here giving dating to two interested observers, the ambassador's wife Aloes and secretary Tapioca. The ensuing scene, affectionately called the "kissing quartet" sees everyone gaining confidence and losing inhibitions with varying success.

The Count of Luxembourg - Lehar

Juliette	Bella Marslen
Brissard	Wu Fei

A Bohemian painter Brissard, and dancer/model Juliette laugh at the traditionalist view of love and happiness connected to marriage, family, wealth, and material things. Money is useful but love, freedom, self-expression and having each other is ultimately more precious than designer clothes or fancy cars.

The Cast



Milly Atkinson



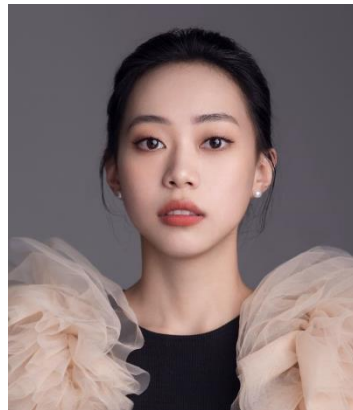
Francis Bamford



Simon Brown



Lily Mo Browne



Xiaomin Cheng



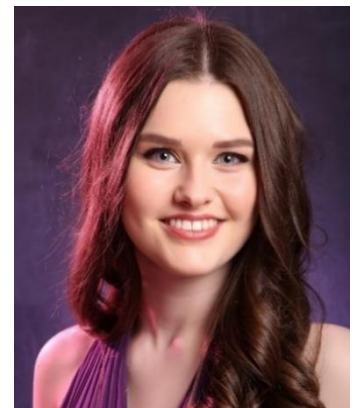
Adam Clayton



Alex Cooper



Richard Decker



Angelina Dorlin-Barlow

The Cast



Zachariah Everson



Wu Fei



Charlotte Forknall



David Fraser



Xingtian Ge



Wenlan He



Amy Heptinstall



Yaqiao Huang



Lia Liang

The Cast



Jiaxi Lin



Hannah Limbrick



Esme Loughin-
Dickenson



Ustinya Malinina



Bella Marslen



Lydia Messam



Natalka Pasicznyk



Erica Paterson



Adja Thomas-
Mbaye

The Cast



Peng Tian

Gabriel Tufail Smith

Emily Wishart



Di Wu



Jonathan Lemalu

Director

A Grammy-award winning bass, New Zealand-born Samoan Jonathan Lemalu graduated with a Bachelor of Laws (Otago University), and an ArtDip in Performance Voice (RCM) as Queen Elizabeth Rosebowl and Tagore Gold Medal winner. Other awards include joint winner of the Kathleen Ferrier Award, ROSL Gold Medal, Gramophone Magazine Debut disc of the year, ECHO Klassiks Awards and RPS Debut Artist of the Year. Jonathan was a BBC Radio 3 New Generation Artist and ECHO Rising Star recitalist who has regularly sung at the Royal Opera House, ENO, WNO, Glyndebourne, Bayerische Staatsoper, Oper Frankfurt, Theater an der Wien, Metropolitan Opera, Chicago Lyric, San Francisco Opera, BBC Proms, Edinburgh, Gergiev, Baden-Baden, Ravinia, Tanglewood and Salzburg festivals ranging from Mozart, Britten and Handel to Puccini, Donizetti, Verdi, Wagner and contemporary composers Adams and Heggie. Recent and upcoming engagements include Banquo/Macbeth (GFO), Rocco/Fidelio (Sydney Opera House), Brander/La Damnation de Faust (LPO), Dr Grenvil/La Traviata (ENO), Don Fernando/Fidelio (Glyndebourne), Sacristan/Tosca (ROH, Liceu), Sarastro/Die Zauberflöte (WNO, ENO), Senecca/Poppea (GFO), Mayor/Jenufa (ROH),



Manoa/Samson (BBC Proms). In addition to performing, Jonathan is a Professor of Voice at RCM and GSMD, and coaches at NOS. He was recently made an FRCM and ONZM for services to opera.

Gary Matthewman

Conductor

Gary Matthewman was formerly best-known to British audiences as one of the UK's leading song-pianists, performing in recital worldwide alongside many of the leading names in classical singing (including Dame Kiri Te Kanawa, Ailyn Perez, Louise Alder, Joyce DiDonato, Kate Lindsey, Mark Padmore, Sir Thomas Allen, Adam Plachetka and Matthew Rose), in venues such as Wigmore Hall London, Carnegie Hall New York, Musikverein Vienna, Philharmonie Paris and Bolshoi Theatre Moscow. Although still active as a pianist, since 2018 Gary has swiftly gained critical recognition as he has made a gradual transition to conducting, focused primarily on opera and oratorio. In recent months he has conducted for the Dutch National Opera Academy, Ulster Touring Opera, Opéra de Bauge, Chelsea Opera Group, and the American Institute of Musical Studies in Graz, Austria. From 2019-2022 he was Artistic Director of London's Orion Orchestra, leading their commissioning and performance of two world premieres, and in 2022 he founded a new charity to support young classical singers: Brunswick Vocal Arts. He has been engaged as assistant conductor by Glyndebourne, Opera North, Birmingham Opera Co., La Monnaie Brussels and Cape Town Opera. Gary is a vocal repertoire coach both for the Royal College of Music, and for the Jette Parker Artists Programme at the Royal Opera, Covent Garden.



UPCOMING EVENTS

IN THE RCM VOCAL FACULTY

SPRING TERM 2024



Franz Lehár's *The Merry Widow*

Michael Rosewell conductor

Liam Steel director

Neil Irish designer

Kevin Treacy lighting designer

7:00pm | 11, 13, 15, 16 March
Britten Theatre, Royal College of Music

Tickets £20, £40, £60; £10 under 35

Find other events at www.rcm.ac.uk/events



PICTURES AT AN EXHIBITION WITH HARDENBERGER

Thursday 8 February 2024, 6.15pm and 7.30pm

Amaryllis Fleming Concert Hall

Håkan Hardenberger conductor and trumpet

Timothy Lines conductor

Paul Mnatsakanov piano

Joshua Cusworth trumpet

Euan Scott trumpet

RCM Symphony Orchestra

PICTURES AT AN EXHIBITION: PRE-CONCERT PERFORMANCE

Thursday 8 February 2024, 6.15pm | Amaryllis Fleming Concert Hall

Supported by the Rolando Fund for Visiting Professors at the RCM

Paul Mnatsakanov piano

Mussorgsky
(1839–1881)

- | | |
|---|-----|
| Pictures at an Exhibition | 27' |
| <i>Promenade</i> | |
| i <i>Gnomus</i> | |
| <i>Promenade</i> | |
| ii <i>Il vecchio castello</i> | |
| <i>Promenade</i> | |
| iii <i>Tuileries</i> | |
| iv <i>Bydlo</i> | |
| <i>Promenade</i> | |
| v <i>Ballet des poussins dans leurs coques</i> | |
| vi <i>Samuel Goldenberg und Schmuyle</i> | |
| vii <i>Limoges – le marché</i> | |
| viii <i>Catacombæ</i> | |
| <i>Cum mortuis in lingua mortua</i> | |
| ix <i>La cabane sur des pattes de poule</i>
<i>(Baba-Yagá)</i> | |
| x <i>La grande porte de Kiev</i> | |

RCM pianist Paul Mnatsakanov performs the original piano version of Mussorgsky's most famous work, *Pictures at an Exhibition*.



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Programme details correct at time of going to print.

PICTURES AT AN EXHIBITION WITH HARDENBERGER

Thursday 8 February 2024, 7.30pm | Amaryllis Fleming Concert Hall

Supported by the Rolando Fund for Visiting Professors at the RCM

Håkan Hardenberger conductor
trumpet (Dispelling the Fears)

Timothy Lines conductor (Dispelling the Fears)

Joshua Cusworth trumpet (Dispelling the Fears)

Euan Scott trumpet (Sardine Sarcophagus)

RCM Symphony Orchestra

Mark-Anthony Turnage (b 1960)	Dispelling the Fears	20'
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Rabe (1935–2017)	Sardine Sarcophagus	17'
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INTERVAL

Mussorgsky (orch Ravel) (1839–1881)	Pictures at an Exhibition <i>Promenade</i> i <i>Gnomus</i> <i>Promenade</i> ii <i>Il vecchio castello</i> <i>Promenade</i> iii <i>Tuileries</i> iv <i>Bydlo</i> <i>Promenade</i> v <i>Ballet des poussins dans leurs coques</i> vi <i>Samuel Goldenberg und Schmuyle</i> vii <i>Limoges – le marché</i> viii <i>Catacombæ</i> <i>Cum mortuis in lingua mortua</i> ix <i>La cabane sur des pattes de poule</i> (<i>Baba-Yagá</i>) x <i>La grande porte de Kiev</i>	27'
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The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

This evening, Håkan Hardenberger returns to the RCM to perform and conduct virtuosic and evocative trumpet concertos and Mussorgsky's celebrated *Pictures at an Exhibition*. All three works in this evening's programme demonstrate the link between art and music.

Mark-Anthony Turnage is a composer of international stature and a researcher in composition at the RCM. His double trumpet concerto *Dispelling the Fears* (1994) was inspired by a painting by Australian artist Heather Betts. Expressionist in nature, the painting is predominantly dark, with a small, mainly white square like a window of light, to which the eye is immediately drawn, and it is this feeling of going from darkness to light which is reflected in Turnage's work. Turnage remarked that he was 'interested in the physical quality of the music: not just the sound, but the effect it has. There is a visceral quality in the music I like ... There is something you can really grab hold of, something almost physical that you can touch'.

The trumpet concerto *Sardine Sarcophagus* (1994) by Swedish composer Folke Rabe evokes an old sardine factory in Bergen, Norway which is the venue for the city's music festival. Although the title was intended to reflect this performance space, Rabe also envisaged surreal themes including the coffin-shaped tins of sardines found in supermarkets and an unusual Passion ritual in Seville depicted in Francisco Goya's 1810 oil painting *The Burial of the Sardine*. Harmonic references from Mahler's orchestral song cycle *Das Lied Von Der Erde* (*The song of the Earth*) are also present, hauntingly woven into the structure of the work.

The RCM Symphony Orchestra finishes the programme with one of the finest examples of the relationship between art and music, Mussorgsky's *Pictures at an Exhibition*. The work was written in honour of his close friend Vladimir Hartmann a painter who died at the peak of his career, aged just 39. The loss not only caused the composer profound grief, but also affected the artistic community in Moscow. In response, the art and music critic Vladimir Stasov organised a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in Saint Petersburg in 1874. Inspired by this, Mussorgsky composed a set of piano pieces capturing in music Hartmann's pictures. Mussorgsky linked the sketches together with a musical *Promenade* in which he depicted himself moving from one picture to the next. *Pictures at an Exhibition* is most often heard in an orchestrated form. Many musicians have arranged the work, but it is the 1922 version by Ravel that receives the most performances.

Håkan Hardenberger

During his extraordinary 40-year career as the world's most prominent trumpet soloist, Håkan Hardenberger has pushed the boundaries of what can be achieved with the instrument, inspired countless composers and musicians, and champions the finest works written for the trumpet by performing them with stunning virtuosity and sheer dedication.

Håkan performs regularly with leading orchestras such as the Berliner Philharmoniker, Concertgebouworkest, London Symphony Orchestra (LSO), and Boston Symphony Orchestra (BSO), amongst others. Conductors he collaborates with include Marin Alsop, Susanne Mälkki, Andris Nelsons, Sakari Oramo, Sir Simon Rattle, François-Xavier Roth and Jukka-Pekka Saraste.

Many works written for Håkan stand as cornerstones of a vast repertoire. These include pieces by Ligeti, Birtwistle, Henze, Takemitsu, Brett Dean, Helen Grime, HK Gruber, Betsy Jolas, Olga Neuwirth, Mark-Anthony Turnage, Rolf Wallin and Jörg Widmann.

Notable engagements of the 2023/24 season include the UK premiere of Jörg Widmann's *Towards Paradise* with the LSO, the Swedish premiere with the Royal Stockholm Philharmonic Orchestra, followed by the Finnish premiere with the Helsinki Philharmonic Orchestra. Play-directing now forms an integral part of Håkan's musical activities, he returns to Camerata Nordica and debuts at Megaron – The Athens Concert Hall with Ergon Ensemble. In Addition, he appears at Ascona Music Festival with Fabien Gabel and continues his collaborations with the RCM, London, and Grafenegg Festival Academy where he performs, teaches, and mentors young musicians.

Håkan's 60th birthday season featured two extraordinary trumpet concertos: Jörg Widmann's *Towards Paradise*, co-commissioned by the Gewandhausorchester Leipzig and the BSO, and Helen Grime's *night-sky-blue*, co-commissioned by the Koussevitzky Foundation, Library of Congress, LSO and BSO.

From 2016 to 2018 Håkan was the Artistic Director of the Malmö Chamber Music Festival. Born in Malmö, Sweden, he began studying the trumpet at the age of eight with Bo Nilsson and continued his studies at the Paris Conservatoire with Pierre Thibaud and in Los Angeles with Thomas Stevens. He is a professor at the Malmö Conservatoire.

Timothy Lines

Timothy Lines studied at the RCM with Michael Collins and now enjoys a wide-ranging career as a clarinetist. He has played with all the major symphony orchestras in London as well as with chamber groups including London Sinfonietta and the Nash Ensemble.

From 1999 to 2003 he was principal clarinet of the London Symphony Orchestra and was also chairman of the orchestra during his last year there. From 2004 to 2006 he was section leader clarinet of the City of Birmingham Symphony Orchestra. He plays regularly as a guest principal with orchestras such as the BBC Symphony, London Philharmonic and Scottish Chamber and with ensembles such as London Sinfonietta and the Knussen Chamber Ensemble. He is currently principal clarinet of the English Baroque Soloists and the Orchestre Revolutionnaire et Romantique, performing on period instruments and also plays with the London Mozart Players. He is frequently engaged to record film and pop music tracks.

Much in demand as a teacher, Timothy is professor of clarinet at both the RCM and the Royal Academy of Music. He regularly conducts the RCM's New Perspectives, specialising in performing music by living composers. He has also conducted the RCM Chamber, Philharmonic and Symphony orchestras. He is clarinet coach for the National Youth Orchestra of Great Britain and took the role of assistant conductor with them during their Spring 2019 course. In 2016 Timothy was appointed a Fellow of the RCM.

Paul Mnatsakanov

Paul Mnatsakanov is an emerging young pianist, fortepianist and harpsichordist. He is a scholar at the RCM studying piano with Professor Vanessa Latarche, fortepiano with Dr Geoffrey Govier and harpsichord with Professor Terence Charlston. He also studies with Philippe Raskin and Ekaterina Mechetina. Paul is a laureate of 12 international competitions. He was recently awarded first prize at the Valsesia Musica International Competition and first prize and the special prize for the best performance of a Beethoven piano concerto at the Città di Cantù International Piano and Orchestra Competition. He made his debut performances last year at the Royal Albert Hall and Wigmore Hall. In his concerts he seeks to share with audiences an understanding of music as an art form all about meaning and emotion. His philosophy is that music should always 'speak' and convey something about the universe to the listener.

Joshua Cusworth

Joshua Cusworth is a Drapers Company Scholar at the RCM in his final year of an undergraduate degree, studying trumpet with Kate Moore, Jason Evans, Mark Calder and Dan Newell. Previously he studied at the Junior Guildhall School of Music and Drama with Eleanor Lovegrove and Jonathon Clark and was awarded the Brass Instrument Prize. He has performed in many venues including the Royal Festival Hall, the Royal Albert Hall, Ely Cathedral and Plaza Del Ayuntamiento in Alicante. As a soloist, he played at Coram's Handel Birthday Concert and in masterclasses with Gustav Melander, Wim Van Hasselt, Gareth Small and Alison Balsom. He has also played alongside world class musicians, including Benny Greb, Jojo Mayers, Rafael Payare, Simon Gardner and Zoe Rahman. As well as being a classical trumpeter, Joshua also enjoys plays a range of repertoire and styles including big band, jazz, funk, film music, Baroque and contemporary.

Euan Scott

Euan Scott is a Glasgow born trumpet player in his final year of postgraduate studies at the RCM under the tutelage of Jason Evans, James Fountain, Niall Keatley and Kate Moore. He is generously supported by the Robert McFadzean Whyte Award and Caird Scholarship. Euan previously studied at the Douglas Academy Music School with Robert Baxter and the Royal Conservatoire of Scotland with Mark O'Keeffe, John Gracie, Nigel Boddice and Peter Franks. During his third year of undergraduate studies, Euan travelled to the Hochschule für Musik und Theater in Leipzig as part of the Erasmus+ programme where he studied with Guido Segers and Felix Wilde. Alongside his studies, Euan has worked with notable orchestras such as the Scottish Chamber, BBC Scottish Symphony, Royal Scottish National, Manchester Camerata, BBC Concert, Philharmonia and Deutsche Opera Berlin with whom he performed at the Edinburgh International Festival.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (violin)

Linda Kidwell (viola)

Amanda Truelove (cello)

Tom Goodman (double bass)

Marie Lloyd (woodwind)

Amos Miller (brass)

David Hockings (percussion)

Stephen Fitzpatrick (harp)

Matt Knight (tutti woodwind, brass, percussion and harp)

Timothy Lines (tutti strings and tutti orchestra)

Violin I

Joel Munday
Eliza Nagle
Elif Cansever
Nellie Whittam
Greta Bommarito
Daniela Guillen Garcia
Abbie Chan
Piotr Burda-Zwolinski
Alice Dring
Tom Wilson
Qintong Zhou
Maria Noskova
Marco Perez Martinez
Molin Han
Joe MacDonald
Theo Elwes

Violin II

Natasha Sutanto
Aries Chow
Lily Harwood
Masa Stopar
Jane Park
Yixuan Ren
Peng Zheng
Helena Thomas
Kiana Chan
Angelique Martinet
Yuzhe Wang
Maya de Souza
Emily Ames
Maria Jaszewska

Viola

Joseph Lowe
Xinyue Kang
Feimin Qiao
Rosie Rowe
Jiaxin Yang
Rocio Ortega Lopez
Norea Quirijnen
Caleb Li
Izzy Nettle

Cello

Ni Zhang
Iza Stefanska
Yiling Huang
Junyao Hou
Theodore Baujard
Emily Henderson
Aline Christ
Carlos Villa Contreras
Jiwon Lee
Lucas Robson
Xiaoyan Leng

Double Bass

Mingze Li
Ben Fosker
Levi Andreassen
Davide Scafarto
Max Salisbury
Jack Cherry
Daniel Molloy
Tom Morgan

Flute

Anna Rogers (pic)
Laura Pakkel (pic)
Samantha Rowe (pic)

Oboe

Katherine Farnden (cor)
Hannah Seymour
Lizzy Russell (cor)

Clarinet

Rennie Sutherland
Latches Kinghorn-Perry
Ed Pelham (bass)

Bassoon

Keane Lui
Sarah Byrne
Eva Serksnaite (contra)

Saxophone

Katie Bunney (sop)
Oliver Lee (sop & alto)

Horn

Tom Findlay
Lucas Boardman
Tom Hutchison
Henry Lok
Seb Barley

Trumpet

Callum Robb
Becky Strenz
Ed Smith
Jake Humphrey

Trombone

Edward Simons
Milly Deering
Jonathan Lovatt (bass)
James Parkinson (euph)
Edward Hyde

Tuba

Gavin Johnson

Timpani

Hoi Yin Ng

Percussion

Stan Talman
Will Rowling
Guy Courtie
Juho Hwang
Mariella Bromfield

Harp

Liza Rakovska
Ansley Kan

Keyboard

Julia Metzmacher
Thomas Luke

Personnel correct at the
time of going to print.
Italics denote section
principals.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road,
London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen *Turungalîla-Symphonie*

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen.

Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turungalîla* is a ten-movement work that encapsulates all manner of musical styles.

From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes Martenot, and from striking brass fanfares to virtuosic piano cadenzas, *Turungalîla* is a tour de force that truly engages the senses.

Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Tickets available from the Southbank Centre website
www.southbankcentre.co.uk

MUSIC IN THE MUSEUM

Friday 9 February, 12.30pm

Museum Gallery

Leclair (1697–1764)	Deuxième récréation de musique, Op.8	8'
	<i>i Overture</i>	
	<i>ii Forlane</i>	

Samuel Finch baroque flute
Kate Bingham baroque oboe
Xavi Lowe baroque cello
Ceci Keiffer harpsichord

Valerie Coleman (b 1970)	Danza de la Mariposa	7'
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Enya Bowe flute

Tansman (1897–1986)	Suite Wind Trio	12'
	<i>i Dialogue</i>	
	<i>ii Scherzino</i>	
	<i>iii Aria</i>	
	<i>iv Finale</i>	

Kensington Winds
Alice Dilley clarinet
Amelie Budd oboe
Sarah Byrne bassoon

Mendelssohn (1809–1847)	String Quartet in F minor op 80	15'
	<i>iii Adagio</i>	
	<i>iv Finale: Allegro molto</i>	

June Lee violin
Julia Blachuta violin
Sofia Gomez Alberto viola
Clare Juan cello

Upcoming Events

CHAMBER SPOTLIGHT: LES BARRICADES MYSTÉRIEUSES

Wednesday 14 February, 6pm

Performance Hall

In the first instalment of this season's Chamber Spotlight series RCM musicians explore the 'mysterious barricades', a fascinating solo keyboard work by French baroque composer François Couperin.

Repertoire to include:

Mel Bonis Suite en trio op 59

Couperin Les barricades mystérieuses

Couperin (arr Thomas Adès) Les barricades mystérieuses

Chaminade Piano Trio no 1 in G minor op 11

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL

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ORGAN INTERLUDES:

JAMES TODD

Friday 09 February, 6pm

Amaryllis Fleming Concert Hall

ORGAN INTERLUDES: JAMES TODD

Friday 09 February, 6pm, Amaryllis Fleming Concert Hall

JS Bach (1685–1750)	Prelude and Fugue in B minor, BWV 544 <i>i Prelude</i>	6'
Darke (1888–1976)	Rhapsody in E major op 4	12'
Judith Weir (b 1954)	The Wild Reeds	11'
Reger (1873–1916)	Fantasie und Fuge über B-A-C-H, op 46 <i>i Fantasie</i>	10'

James Todd Organ

James Todd

James Todd was previously the organ scholar at the Metropolitan Cathedral of Christ the King, Liverpool, for the academic year of 2019-2020, and is now organ scholar at the Church of the Immaculate Conception, Farm Street. He is currently in his fourth year of studying for a Bachelor of Music (Performance) at the Royal College of Music, with Professors David Graham, Charles Andrews, and Martin Schmeding. At the end of his third year of his studies, he was awarded the Harold Darke Prize for Organ and has recently been offered a place to study for a Master of Music in Performance at the Royal College of Music.

James is particularly interested in working alongside choirs and is also an avid performer of sacred music and has regularly played at weddings and funerals. He has been a regular organist for Sunday Masses at several churches in his hometown of Crewe since 2015. During his time as organ scholar in Liverpool, James regularly played at services throughout the week and helped to train the choristers in Psalmody and Theory. He also played at several Masses for national organisations, such as the National Mass for the Guild of St. Stephen. A particular career highlight for James, was playing at the underground Basilica of St. Pius X, for the Shrewsbury Diocesan Pilgrimage to Lourdes. In addition to organ scholarships, James has previously given recitals at Liverpool Anglican Cathedral, Croydon Minster, and Brentwood Cathedral. Upcoming recitals include Brentwood Cathedral, Doncaster Minster, and St. Michael's Church, Cornhill in February 2024.



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UPCOMING EVENTS

CHAMBER SPOTLIGHT - LES BARRICADES MYSTÉRIEUSES

Wednesday 14 February, 6:00 PM

Performance Hall

Repertoire to include:

Mel Bonis - Suite en trio Op. 59

Couperin - Les barricades mystérieuses

Thomas Adès - Les barricades mystérieuses

Chaminade - Piano Trio No. 1 in G minor Op. 11

Tickets: £5

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RCM AT ST. MARY ABBOTS

Friday 9 February, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

JS Bach (1685–1750)	Partita in D minor for solo violin (BWV 1004)	8'
	<i>i Allemanda</i>	
	<i>ii Courante</i>	

Sally Aiko Dando violin

Prokofiev (1891–1953)	Etude op 2 no 4	2'
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Chopin (1810–1849)	Etude op 10 no 1	2'
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Xuanxin Chen piano

Ysaÿe (1858–1931)	Violin sonata no 5	10'
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Sharon Zhou violin

Shostakovich (1906–1975)	String Quartet no 8 in C minor op 110	21'
	<i>i Largo</i>	
	<i>ii Allegro molto</i>	
	<i>iii Allegretto</i>	
	<i>iv Largo</i>	
	<i>v Largo</i>	

Seion Quartet

Joe MacDonald violin

Sally Aiko Dando violin

Joe Berry viola

Carys Underwood cello

CHAMBER SPOTLIGHT: LES BARRICADES MYSTÉRIEUSES

Wednesday 14 February, 6pm
Performance Hall

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Chaminade Piano Trio no 1 in G minor op 11

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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 12 February, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Schubert

(1797–1828)

Sonata for Arpeggione and Piano in A minor D 821 25'

i Allegro moderato

ii Adagio

iii Allegretto

Aurelien Pinchon cello

Apolline Khou piano

JS Bach

(1685–1750)

English Suite no 6 in D minor BWV 811 25'

i Prelude

ii Allemande

iii Courante

iv Sarabande - Double

v Gavotte I

vi Gavotte II (Musette)

vii Gigue

Markus Sadler piano

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RCM CHAMBER MUSIC

Tuesday 13 February, 1.05pm

Performance Studio

Beethoven (1770–1827)	String Quartet in B flat major op 18, no 6 <i>iv La Malincolia: Adagio – Allegretto quasi allegro</i>	9'
Emily Ames violin Niamh Adams violin Katharine Wing viola Catherine Cotter cello		
Mozart (1756–1791)	Violin Sonata no 18 in G major, K 301 <i>i Allegro con spirito</i>	8'
Saenghaengfah Tosakul violin Michelle piano		
Bozza (1905–1991)	Image	5'
Enya Bowe flute Price (1887–1953)	Adoration	5'
Hyde Quartet Emily Crook clarinet Hannah Shimwell clarinet Ellie Kershaw clarinet Ed Pelham bass clarinet		
Clementi (1752–1832)	Sonata in F minor op 25 no 5 <i>i Più tosto allegro con espressione</i> <i>ii Lento e patetico</i> <i>iii Presto</i>	11'
Neo Hung piano		

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— ROYAL —

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London

CHAMBER SPOTLIGHT:
LES BARRICADES MYSTÉRIEUSES

Wednesday 14 February, 6pm
Performance Hall



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CHAMBER SPOTLIGHT: LES BARRICADES MYSTÉRIEUSES

Wednesday 14 February, 6pm, Performance Hall

Bonis	Suite en trio op 59	9'
(1858–1937)	<i>i</i> <i>Sérénade</i>	
	<i>ii</i> <i>Pastorale</i>	
	<i>iii</i> <i>Scherzo</i>	

Sofia Gomez Alberto violin

Matthew Bottaro flute

George Campbell piano

F Couperin	Les barricades mystérieuses	4'
(1668–1733)		

Ceci Keiffer harpsichord

Thomas Adès	Les barricades mystérieuses	4'
(b 1971)		

Florence Cope viola

Hannah Hoppmann cello

Isabel Garcia Gonzalez double bass

Catrin Davies clarinet

Christian Hoddinott bass clarinet

Chaminade	Piano Trio no 1 in G minor op 11	24'
(1857–1944)	<i>i</i> <i>Allegro</i>	
	<i>ii</i> <i>Andante</i>	
	<i>iii</i> <i>Presto</i>	
	<i>iv</i> <i>Allegro molto</i>	

Kaja Sesek violin

Clare Juan cello

Zala Kravos piano

Tonight, we hear a varied programme of gems of the French chamber music repertoire, centred around François Couperin's captivating *Les barricades mystérieuses*.

We open with Bonis' sublime *Suite en Trio*. Mélanie Bonis' parents didn't encourage her musicmaking, but she showed great aptitude in teaching herself piano, and was eventually allowed music lessons after a professor at the Paris Conservatoire advocated for her talent. She later enrolled at the Conservatoire but was withdrawn after her parents disapproved of her romantic relationship with fellow student Amédée Landély Hettich. Bonis' parents arranged her marriage to an older man who disapproved of her musical endeavours, and she ceased composing to raise children. Years later, she reconnected with Hettich, and his support was the catalyst for launching her eventually prolific career. The *Suite en Trio* was written in 1903, and its unusual instrumentation of flute, violin and piano creates a delicate elegance throughout. The *Sérénade* introduces a series of airy melodic ideas that are expanded in a brief development section before the movement floats to a close, punctuated by pizzicato in the violin. The following *Pastorale*, impressionist in style, induces an idyllic calm before the work closes with a contrasting *Scherzo*.

François Couperin, dubbed 'Couperin le Grand' (Couperin the Great) to mark his particular prowess in an extensively musical family, was a cornerstone of French Baroque music who gained particular recognition for his harpsichord works. He wrote over 230 compositions for the instrument and left a lasting legacy: Claude Debussy described them as 'marvellous models of a grace and innocence long past'. Such grace can be heard in his *Les barricades mystérieuses* ('the mysterious barricades'). Composed in 1717 for his collection *Ordre 6ème de Clavecin*, while it appears deceptively simple to the listener, on closer examination it presents a kaleidoscopic puzzle of counterpoint. The structure is based on a Romanesca, a stock chord progression often used by Baroque composers (other examples include Pachelbel's famous Canon in D major), but unusually presents the progression in quadruple time instead of triple time. This results in a 'shifting' effect, which, coupled with frequent harmonic suspensions and a melody that deftly moves between the counterpoint lines, creates a complex structural web that inspired numerous adaptations and transcriptions by later composers. Tonight we hear a transcription by British composer and pianist Thomas Adés. Written in 1994 for his album *America: A Prophecy*, Adés' version distributes the counterpoint between a quintet of viola, cello, clarinet, bass clarinet and double bass. By including two bass instruments, the arrangement masterfully brings out the Romanesca chord progression, while the warm clarinet and the decision to include the richer viola rather than the more typical violin adds a depth suited to Couperin's mysterious atmosphere.

We close with Chaminade's Piano Trio no 1. First taught piano by her mother, Cécile Chaminade began experimenting with composition in early childhood. Her father refused to allow her to enrol at the Paris Conservatoire, so she studied privately, and received critical acclaim early in her burgeoning career. Her popularity spread to America, where 'Chaminade clubs' were set up to facilitate the performance and distribution of her character pieces and songs. Her success bucked the trend for female composers of the age, who often struggled to make headway due to gender expectations; of Chaminade, French composer Ambroise Thomas remarked: 'this is not a woman who composes, but a composer who is a woman'. The Piano Trio no 1 was composed in 1880 when Chaminade was just 23 in a period of great creativity. Written in G minor, the work opens with a vigorous *Allegro* that combines rich timbres with light chromaticism. A sumptuous *Andante* follows, along with an upbeat *Presto* that showcases dazzling dexterity in the piano, before the work closes with an energetic *Allegro molto*.

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road, London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes martenot

RCM Symphony Orchestra

Messiaen Turangalîla-Symphonie

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen. Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalîla* is a ten-movement work that encapsulates all manner of musical styles. From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes martenot, and from striking brass fanfares to virtuosic piano cadenzas, *Turangalîla* is a tour de force that truly engages the senses. Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Available from the Southbank Centre website: www.southbankcentre.co.uk

UPCOMING EVENTS

CHAMBER SPOTLIGHT : FROM THE ARCHIVES

Wednesday 21 February, 6pm
Performance Hall

For the second concert of this series we explore the rich collections of the RCM, focussing on the Sylvan Trio.

Repertoire to include:

Obe Vermeulen Rhapsody for Piano Trio (world premiere)

Leigh Trio for flute, oboe and piano

Britten Two Insect Pieces

Berkeley Trio for flute, oboe and piano

Tickets: £5

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R O Y A L

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JUNIOR FELLOW SHOWCASE:

RIEKO MAKITA

Constant & Kit Lambert Junior Fellow

Wednesday 14 February, 1.05pm

Performance Hall



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JUNIOR FELLOW SHOWCASE: RIEKO MAKITA

Wednesday 14 February, 1.05pm, Performance Hall

Asher Joyce (b 2003)	Galaxian Variations (world premiere)	6'
	<i>i fast, flowing streams</i>	
	<i>ii cool, wide lakes</i>	
Schubert (1797–1828)	Piano Quintet in A major D 667 'Trout'	40'
	<i>i Allegro vivace</i>	
	<i>ii Andante</i>	
	<i>iii Scherzo: presto</i>	
	<i>iv Andantino - Allegretto</i>	
	<i>v Allegro giusto</i>	

Triton Quintet

Annissa Gybel violin

Joseph Lowe viola

Lily Dai cello

Rieko Makita piano

Sam Lee double bass

Galaxian Variations

The climbing galaxias is an Australasian species of fish, evolved with one strikingly unusual feature: it can climb ten metres up out of the water. This work paints an affectionate portrait of its unique lifestyle in two movements, *fast, flowing streams* and *cool, wide lakes* – the two habitats of this unassuming little fish.

Piano Quintet in A major D 667 'Trout'

Franz Schubert was a prodigious composer of the late Classical and early Romantic eras. His immense contribution to three musical genres — art song, symphony, and chamber music — solidifies his legacy as one of the most versatile composers of his time.

Perhaps more than any other work, the *Trout* Quintet integrates two of Schubert's disparate musical genres: art songs and chamber music. The *Trout* Quintet derives its name from the fourth movement, a set of variations on Schubert's earlier song *Die Forelle (The Trout)*. Schubert began writing the Quintet during a summer break in Steyr in 1819, after receiving a request from Sylvester Paumgartner — a wealthy merchant, amateur cellist and music-lover — to write a companion piece to Hummel's Quintet with the same unique instrumentation: piano, violin, viola, cello, and double bass. Paumgartner asked Schubert to include the melody of his song *Die Forelle*, which was inspired by a poem by Christian Friedrich Daniel Schubart and depicts a fisherman's playful pursuit of a trout in a brook. The song is a thematic foundation for the Quintet's fourth movement, and the glistening arpeggios in the song are featured in the piano part in the other movements of the Quintet.

Unlike its Hummel model, the *Trout* Quintet features five movements, showcasing Schubert's innovative approach to chamber music. While the influence of Beethoven is evident in its complex musical architecture, the overall sound remains distinctly Schubertian, blending youthful vigour with inventive harmonies. From its grand opening in the *Allegro* with the leaping 'trout' arpeggio from the piano, to the melancholic *Andante* and the energetic *Scherzo*, the *Trout* Quintet showcases Schubert's mastery of form and his ability to seamlessly blend classical elegance with folk-inspired charm. Its timeless allure stems not only from its melodic beauty but also from its innovative structure and thematic richness.

Rieko Makita

Rieko Makita is a multi-award-winning Japanese-Australian pianist based in London. Rieko has performed in prestigious venues across Australia, Japan, Italy, Germany, and Austria, including the Sydney Opera House Concert Hall and the City Recital Hall in Angel Place. In February 2024, she made her solo debut at the Royal Albert Hall.

Rieko is currently the Constant & Kit Lambert Junior Fellow and an Artistic Diploma student at the RCM, supported by the Help Musicians Postgraduate Award and The Musicians' Company. She currently studies piano with Dina Parakhina and Sofya Gulyak. As part of her Junior Fellow projects, she has been collaborating with performers and composers and visual artists, and curating concerts that promote music by Japanese and Australian composers. Growing up in Sydney, Rieko moved to London to undertake the Master of Performance course at the RCM. She is a recipient of awards including the RCM Scholar Award, Nosward Charity Award, Bliss Trust Scholarship, Busby Musical Award and Henderson Travellers Scholarship. She was selected as the 2021 piano fellow for the Philharmonia MMSF Instrumental Fellowship Programme and became an ambassador for the Benedetti Foundation in 2022. She is a DEBUT Classical Artist, working to promote classical music to a wider audience. Rieko has taken part in masterclasses with renowned musicians such as Angela Hewitt, Akiko Ebi, Benedetto Lupo, and Maxim Vengerov.

Rieko is also passionate about composing music. Influenced by the works of Olafur Arnalds, Hania Rani and Ryuichi Sakamoto, her style flows between minimalistic and neoclassical, enhanced by electronic textures and soundscapes. Her most recent works (*Sunflower Fields*, *Oji-chan no tame ni*, *Quiberee Bay*) have been performed at venues including the Shoreditch Treehouse, and at the RCM Museum as part of RCM FestivALL 2023, by world-class musicians.

Rieko's upcoming engagements include solo piano recitals at Pallant House Gallery in Chichester in February and St John's Smith Square in June. For her next Junior Fellow showcase, Rieko will be curating a concert inspired by the concept of 'night visions: mystery, dreams and intrigue'. It will feature Chopin's nocturnes and a new work by RCM composer Delyth Field.

Asher Joyce

Asher Joyce is an Australian composer and conductor now based in London. A full scholarship recipient at the RCM, their studies have thus far encompassed a long residency with the Sonora Quartet and collaborations with emerging artists Rieko Makita, Patricia Gomes and Cristiana Achim, and Asher has had commissions of several solo, chamber and large ensemble works.

Asher studies composition with William Mival and conducting with Toby Purser. Asher combined these passions into innovative performance collaborations with fellow composers and performers, advocating strongly for the vitality of contemporary music in classical programmes worldwide. Educated initially in the diverse Australian musical tradition, Asher's music is recognised and loved by global audiences for its emotional depth, inviting warmth and considered simplicity.

Asher is grateful to be a Big Give Scholar at the RCM.

CHAMBER SPOTLIGHT: LES BARRICADES MYSTÉRIEUSES

Wednesday 14 February, 6pm

Performance Hall

In the first instalment of this season's Chamber Spotlight series RCM musicians explore the 'mysterious barricades', a fascinating solo keyboard work by French baroque composer François Couperin.

Repertoire to include:

Mel Bonis Suite en trio op 59

Couperin Les barricades mystérieuses

Couperin (arr Thomas Adès) Les barricades mystérieuses

Chaminade Piano Trio no 1 in G minor op 11

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk



ORCHESTRAL MASTERWORKS: ORGAN SYMPHONY

Thursday 15 February, 6pm | Amaryllis Fleming Concert Hall

Chloé van Soeterstède conductor

Barney Silverstone organ

RCM Philharmonic

ORCHESTRAL MASTERWORKS: ORGAN SYMPHONY

Thursday 15 February, 6pm | Amaryllis Fleming Concert Hall

Chloé van Soeterstède conductor

Barney Silverstone organ

RCM Philharmonic

Alejandro de la Torre Hernández in D (world premiere)
(b 1995)

Saint-Saëns
(1835–1921)

Symphony no 3 in C minor op 78
*i Adagio – Allegro moderato –
Poco adagio*
*ii Allegro moderato – Presto –
Maestoso – Allegro*

The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience the central orchestral works of the repertoire over a four-year period. In three-day intensive rehearsal periods, young musicians are prepared for the professional world of music in performing these popular works.

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Wayne Marshall, Martyn Brabbins, Jac van Steen, Joana Carneiro and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.



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Programme details correct at time of going to print.

The RCM is delighted to welcome back acclaimed conductor Chloé van Soeterstède for this season's second Orchestral Masterworks concert. Opening the concert is a world premiere by RCM Composition Competition winner Alejandro de la Torre Hernández. Alejandro says:

The title *in D* alludes to the underlying principle of the piece's construction. The note D is constantly heard, and a variety of sound structures are built around it. Passages of traditional synchronisation alternate with areas where each musician individually chooses when and what to play among a number of given options and within a frame of time. This freedom generates a certain degree of aleatoricism while favouring the interaction between performers, resulting in a live creation process in which every individual musician is involved. In the end, *in D* is an organised succession of sonorities, each one alive in its own way thanks to the individual contributions of the performers, who create a unique iteration of the piece in each performance.

In 1886, the Philharmonic Society commissioned Saint-Saëns to write his third and what was to be his final symphony. He dedicated it to his friend Franz Liszt, who had died in the same year. Novel in its scoring, the composer included a prominent part for organ, hence its nickname 'Organ Symphony'. In another innovation for the time, the composer discards the normal four movement structure in favour of two parts but with each half split in two. The recurring main theme which transforms throughout work (an idea developed by Liszt) is derived from the 13th century Latin plainchant *Dies Irae* (the traditional Catholic mass for the dead). The famous melody of the finale has even featured in popular culture, most notably the 1995 film *Babe*. Justly proud of his masterpiece, Saint-Saëns remarked 'I gave everything to it I was able to give. What I have accomplished here, I will never achieve again.'

Chloé van Soeterstède

Chloé van Soeterstède is attracting the attention of orchestras across the globe for her expressive music-making and her commanding and positive presence on the podium. She is in demand across Europe, the UK and the US where she is forging excellent relationships with orchestras and in October 2023 made a critically acclaimed debut in Australia and New Zealand.

Highlights of van Soeterstède's 2023/24 season include debuts with the Philharmonia and the Hallé, in Europe with the Bilbao Symphony, Norrköping Symphony and Lausanne Chamber orchestras, in the US with Colorado Springs Symphony and at Lincoln Center, New York, with the Orchestra Now and further afield with the Auckland Philharmonia, Melbourne and Adelaide Symphony orchestras. She will also return to the Orlando Philharmonic, Royal Northern Sinfonia, Gävle Symphony and RTVE Symphony (Madrid) orchestras.

In recent seasons van Soeterstède has conducted widely in the UK, France, Spain and Sweden, in particular working with orchestras such as the London Philharmonic, Bournemouth Symphony, BBC Scottish Symphony, Orchestre National de Montpellier, Orchestre National de Lille, Orquesta Sinfónica de Castilla y León and the GiOrquesta for a production with *La Fura dels Baus* at the PortaFerrada Festival. Soloists with whom she is working include Sergey Khachatryan, Colin Currie, Alena Baeva, Kian Soltani, Jess Gillam, Peter Moore and Tobias Feldmann.

Van Soeterstède conducts a wide range of repertoire from Farrenc, Mayer, Beethoven and Mendelssohn through to Sibelius, Ravel and Prokofiev. In 2019 she conducted the world premiere of Benjamin Attahir's *Syrian Voices* in France, and regularly programmes works by contemporary composers such as Anna Clyne, Dani Howard, Roxanna Panufnik, Annamaria Kowalsky, Katarine Leyman and Anna Meredith. At the 2019 Deutscher Dirigentenpreis in Cologne she was awarded the Bärenreiter Prize for the best interpretation of a contemporary work, as well as third prize overall.

In 2012 she founded the Arch Sinfonia, a chamber orchestra based in London, which has been applauded for its vibrant and boundless energy, its wide range of repertoire and its initiatives to build bridges between artists and audience. Van Soeterstède also loves to work with young musicians, and as such works regularly with specialist music schools and conservatoires across the UK.

Van Soeterstède was born in 1988 in France. After studying viola in Paris and then at the Royal Academy of Music, she studied conducting at the Royal Northern College of Music (2015–17) with Clark Rundell and Mark Heron where she was awarded the Kennedy scholarship and was also supported by the Derek Hill Foundation. She was appointed the Taki Alsop Fellow 2019/21 by Marin Alsop and was a Dudamel Fellow with the LA Philharmonic in the 2021/22 season. In 2023, she became an Associate Member of the Royal Northern College of Music.

Alejandro de la Torre Hernández

Alejandro de la Torre Hernández began his musical education studying classical guitar, and became interested in composition while studying with Santiago García Cuba. In 2014 he embarked on a Bachelor's in composition at the Higher Conservatoire of Music in Malaga under the supervision of Diana Pérez Custodio, Reyes Oteo and María Dolores Romero where he was awarded the XIV Premio Fundación Musical Málaga. Following this, he studied conducting with Francisco Martín-Jaime and Juan Paulo Gómez. In 2021 Alejandro began a Master's in composition at the RCM where he was a scholar. He studied with Alison Kay, Jonathan Cole and Ed Bennett and graduated with distinction. During this time he composed numerous works ranging from solo to large orchestral pieces. He often collaborates with ANAM Camerata and pursues a professional career as a composer, orchestrator and conductor.

Barney Silverstone

Barney Silverstone is the organ scholar of St Mary's, Barnes and a second-year undergraduate at the RCM studying with David Graham, Charlie Andrews and Martin Schmeding. With the RCM organ department Barney has visited Haarlem in the Netherlands and Leipzig in Germany which included playing at St Bavo's and the Thomaskirche. Barney started his organ journey in 2019 at his local church, St Mary's, Osterley, where he began playing in services. In 2021 he was appointed organ scholar at St Mary Magdalene, Richmond, a post which he held for two years. Highlights with the choir of St Mary Magdalene include tours to Southwark Cathedral and Queen's College, Cambridge. Future performances include recitals in Brentwood Cathedral and St Paul's, Bedford, as well as taking part in the RCM Keyboard Festival.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (strings)
Marie Lloyd (woodwind)
Adrian Miotti (brass)
David Hockings (percussion)
Elizabeth Burley (piano)

Violin I

Viviane Plekhotkine
Isabella Azima
Josh Jia
Gabriella Bavetta
Alexandra Peel
Michelle Kolesnikov
Teodoras Kasteckas
Sharon Zhou
Wai Ying Law
Huidquo Xu
Ayana Jaycox
Harry Nim
Emily St Clair
Shlomo Levy

Violin II

Isabella Todes
Sanni Talvitie
Homan Woo
Mirjam Bartol
Manon Ballet
Yixuan Ren
Gabriele Brasaite
Kseniia Kalugina
Kana Aihara
Mariia Liaskovets
Zoe Hirst

Viola

Scott Storey
Becca Marr
Caleb Li
Tian Chen
Izzy Nettle
Jimena Barrio-Briones
Declan Wicks
Hugo Svensson

Cello

Olivia Da Costa
Nok Him Chan
Angelina Okano
Astrid Munro
Jesse Yu
Lilah Forde
Benjamin Carnell
Lisa Dolgouchine
Hairu Wang
Daniel Yiu

Double Bass

Davide Scafarto
James Francis
Levi Andreassen
Aiyana Rennie
Mafalda Ribeiro
Tom Morgan
Yijia Cui
Jack Cherry

Flute

Tilly Coulton
Sara Bolstad
Sam Frith (pic)

Oboe

Poppy Webb-Taylor
Patricia Gomes
Annabelle Pizzey (cor)

Clarinet

Catrin Davies
Max Ip
Connor Hargreaves (bass)

Bassoon

Jamie King
Sarah Byrne
Joe Lyndley (contra)

Horn

Tom Hutchison
Oscar Horan
Alexander Harris
Seb Barley
Elias Giuliani

Trumpet

Katie Bannister
Archie Musselwhite
Jake Humphrey

Trombone

Jamie Tweed
Max Pritchard
Adam Milum (bass)

Tuba

Elliott Milum

Timpani

Toril Azzalini

Percussion

Charlie Payne
Lewis Isaacs

Piano

Zekun Ji
Xuanxin Chen

Organ

Barney Silverstone

Personnel correct at the
time of going to print.

Italics denote section
principals.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road,
London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen Turangalîla-Symphonie

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen.

Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalîla* is a ten-movement work that encapsulates all manner of musical styles.

From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes Martenot, and from striking brass fanfares to virtuosic piano cadenzas, *Turangalîla* is a tour de force that truly engages the senses.

Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Tickets available from the Southbank Centre website www.southbankcentre.co.uk

BRASS CHAMBER SHOWCASE

Friday 16 February, 1.05pm

Amaryllis Fleming Concert Hall

Mouret Fanfare - Rondeau
(arr Mark Reiff)
(1682–1738)

Lotti Crucifixus
(arr Elwood Williams)
(1667–1740)

Eric Ewazen Myths and Legends
(b 1954)
i Allegro ritmico
ii Allegro vivace

Let it Slide
Milly Deering trombone **Pau Hernandez Santamaria** trombone **Jonny Lovatt** trombone **Max Pritchard** trombone

Mozart Die Zauberflöte Overture
(1756–1791)

Saint-Saëns Symphony no 3 in C minor op 78
(1835–1921)
i Adagio – Allegro moderato – poco adagio

Rossini William Tell Overture
(1792–1868)

Slide by Slide
James Parkinson trombone **Adam Thomas** trombone **Rhodri Thomas** trombone **Joe Smales** bass trombone

Jan Koetsier Kinderzirkus
(1911–2006)
i Kleiner Zirkusmarsch

Masato Kouda Monster Hunter
(b 1971)

Bernstein Selections from West Side Story
(1918–1990)

Wigfield Brass
Stone Tung trumpet **Isaac Holt** trumpet **Amelia Lawson** french horn **Milly Deering** trombone **Nathan Mansell** tuba

UPCOMING EVENTS

CHAMBER SPOTLIGHT : FROM THE ARCHIVES

Wednesday 21 February, 6pm

Performance Hall

For the second concert of this series we explore the rich collections of the RCM, focussing on the Sylvan Trio.

Repertoire to include:

Obe Vermeulen Rhapsody for Piano Trio (world premiere)

Leigh Trio for flute, oboe and piano

Britten Two Insect Pieces

Berkeley Trio for flute, oboe and piano

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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MUSIC IN THE MUSEUM

Friday 16 February, 12.30pm

Museum Gallery

Sobhan Afsarian Homeland 2'
(b 1985)

Ian Lim harp

R Moulds Three Russian Songs 6'
(b 1958)

Yajing Zhang soprano saxophone **Xiaodong Wang** alto saxophone **Jingqian Xiu** tenor saxophone
Paco Lee baritone saxophone

Fauré Une châtelaine en sa tour op 110 6'
(1845–1924)

Annest Davies harp

Bright Sheng Seven Tunes Heard in China 8'
(b 1955)
i Seasons
iii Little Cabbage
vi Pastoral Ballade
vii Tibetan Dance

Ezra Escobar Starr cello

Ferroud Trois Pièces pour flûte seule 9'
(1900–1935)
i Bergère captive
ii Jade
iii Toan-Yan, la Fête du Double Cinq

Xinping Gao flute

JC Bach viola concerto in D minor 6'
(1735–1782)
ii Adagio

Levi Andreassen double bass **Oliver Cuttriss** fortepiano

Prokofiev String Quartet no 2 in F major op 92 7'
(1891–1953)
i Allegro sostenuto

Heliane Quartet

Annissa Gybel violin **Daniela Guillen Garcia** violin **Luca Wadham** viola **Philip Heide** cello

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RCM BAROQUE ORCHESTRA AND CHAMBER CHOIR

Friday 16 February 2024, 7.30pm

Amaryllis Fleming Concert Hall

Ashley Solomon director

RCM Baroque Orchestra

RCM Chamber Choir

RCM BAROQUE ORCHESTRA AND CHAMBER CHOIR

Friday 16 February 2024, 7.30pm | Amaryllis Fleming Concert Hall

Ashley Solomon director

RCM Baroque Orchestra

RCM Chamber Choir

JC Bach (1735–1782)	Symphony in D major op 18 no 6 <i>i Allegro con spirito</i> <i>ii Andante</i> <i>iii Allegretto</i> <i>iv Allegro</i>	15'
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JS Bach (1685–1750)	Gott, man lobet dich in der Stille BWV 120 <i>i Aria: Gott, man lobet dich in der Stille</i> <i>ii Chorus: Jauchzet, ihr erfreuten Stimmen</i> <i>iii Recitativo: Auf, du geliebte Lindenstadt</i> <i>iv Aria: Heil und Segen</i> <i>v Recitativo: Nun, Herr, so weihe selbst das Regiment</i> <i>vi Chorale: Nun hilf uns, Herr, den Dienern dein</i>	21'
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INTERVAL

WF Bach (1710–1784)	Sinfonia in F major FK 67 <i>i Vivace</i> <i>ii Andante</i> <i>iii Allegro</i> <i>iv Menuetto I – Menuetto II</i>	15'
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JS Bach	O ewiges Feuer, O Ursprung der Liebe BWV 34 <i>i Chorus: O ewiges Feuer, o Ursprung der Liebe</i> <i>ii Recitativo: Herr, unsre Herzen halten dir</i> <i>iii Aria: Wohl euch, ihr auserwählten Seelen</i> <i>iv Recitativo: Erwählt sich Gott die heiligen Hütten</i> <i>v Chorus: Friede über Israel</i>	20'
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This evening's Baroque concert showcases the great Johann Sebastian plus two of his sons. The orchestra opens with music by Johann Christian, the youngest son and so-called 'London Bach', who rose to prominence in England during the early Classical period and whose forward-looking musical style is said to have influenced Haydn and Mozart.

Johann Christian received his early musical training from his father, followed by his brother Carl Philipp Emanuel. In 1762 he travelled to London to premiere operas at the King's Theatre. Having established his reputation, he was appointed music master to Queen Charlotte and organised the acclaimed Bach-Abel series of concerts. The two musicians taught and mentored many young musicians including the eight-year-old child prodigy Mozart. The six symphonies of his opus 18 were published towards the end of Johann Christian's life in 1781. The Sixth Symphony originated from the overture and two ballet movements from the opera *Amadis de Gaule*.

The gifted Wilhelm Friedemann known as the 'Halle Bach', was the eldest son, and was therefore able to have the finest musical training from his father which led to a refined musical language and bold inventive style. Wilhelm Friedemann's first official post was as a church organist in Dresden where he wrote the Sinfonia in F, part of a set of five composed between 1740–45. From Dresden, Wilhelm Friedemann moved on to Halle to be the city's music director until 1764. The Sinfonia in F major carries the German nickname, 'Die Dissonanzen', due to its plentiful harmonic surprises.

The highlights of this evening's programme are two sublime choral works. There are around 200 surviving sacred cantatas written by JS Bach which contain some of his greatest writing, full of invention, expression and musical styles. During his time as concert master at the Weimar court and at Leipzig, Bach was expected to write short, multi-movement choral works to accompany church services. These were extremely popular with Lutheran congregations. Bach had a huge range of earlier compositions at his disposal to flesh out his sacred works and often reworked these into his cantatas.

The autographed score for *Gott, man lobet dich in der Stille* can be dated to around 1742 and was created for the occasion of *Ratswechsel*, the inauguration of a new town council in a church service in Leipzig. The original parts have never been found but the cantata contains numerous earlier sources most likely written before 1730. The opening elegant aria may have started life in a lost violin concerto and some excerpts appeared in a wedding cantata from 1729.

O ewiges Feuer, O Ursprung der Liebe was transformed into a work for Pentecost Sunday from an earlier wedding cantata from 1726. The ardent text of the opening chorus is both appropriate to a wedding as well as Pentecost. The cantata is noted for its opening chorus – with trumpets perfectly integrated into the choral and orchestral texture – and the passionate fugue on the text 'Entzünde die Herzen' (ignite the hearts).

Aria

*Gott, man lobet dich in der Stille zu Zion,
und dir bezahlet man Gelübde.*

God, You are praised in the stillness of Zion, and
vows to You shall be fulfilled.

Chorus

*Jauchzet, ihr erfreuten Stimmen,
Steiget bis zum Himmel auf!
Lobet Gott im Heiligtum
Und erhebet seinen Ruhm;
Seine Güte,
Sein erbarmendes Gemüte
Hört zu keinen Zeiten auf!*

Rejoice, you joyful voices,
climb up to heaven!
Praise God in his sanctuary
and exalt His glory;
His goodness,
His merciful bearing,
Cease at no time!

Recitativo

*Auf, du geliebte Lindenstadt,
Komm, falle vor dem Höchsten nieder,
Erkenne, wie er dich
In deinem Schmuck und Pracht
So väterlich
Erhält, beschützt, bewacht
Und seine Liebeshand
Noch über dir beständig hat.
Wohlan,
Bezahle die Gelübde, die du dem Höchsten hast getan,
Und singe Dank- und Demutlieder!
Komm, bitte, dass er Stadt und Land
Unendlich wolle mehr erquickern
Und diese werthe Obrigkeit,
So heute Sitz und Wahl verneut,
Mit vielem Segen wolle schmücken!*

Rise up, you beloved city of lindens,
come, fall down before the Highest,
acknowledge how in your beauty and
magnificence,
He has so paternally sustained, protected, and cared
for you,
and His loving hand
still continually stretches out over you.
Well then,
fulfil your vows, that you have made to the Lord,
and sing songs of thanks and humility!
Come, pray, that your city and land
may be refreshed unceasingly more and more
and that this worthy authority,
renewed today in seat and election,
may be adorned with many blessings!

Aria

*Heil und Segen
Soll und muss zu aller Zeit
Sich auf unsre Obrigkeit
In erwünschter Fülle legen,
Dass sich Recht und Treue müssen
Miteinander freundlich küssen.*

Salvation and blessing
will and must at all times
come to our authority
in the abundance that we desire,
so that justice and loyalty must
Kiss each other in friendship.

Recitativo

*Nun, Herr, so weihe selbst das Regiment mit deinem
Segen ein,
Dass alle Bosheit von uns fliehe
Und die Gerechtigkeit in unsern Hütten blühe,
Dass deines Vaters reiner Same
Und dein gebenedeiter Name
Bei uns verherrlicht möge sein!*

Now, Lord, may you yourself consecrate this
government with your blessing,
so that all evil may flee from us
and that righteousness might blossom in our homes,
so that the pure seed of Your Father
and Your most blessed and holy name
might be glorified among us!

Chorale

*Nun hilf uns, Herr, den Dienern dein,
Die mit deinem Blut erlöst sein!
Laß uns im Himmel haben teil
Mit den Heiligen im ewgen Heil!
Hilf deinem Volk, Herr Jesu Christ,
Und segne, was dein Erbteil ist;
Wart und pfleg ihr zu aller Zeit
Und heb sie hoch in Ewigkeit!*

Now help us, Lord, your servants,
Who are redeemed by Your blood!
let us have a share in heaven
with the Saints in everlasting salvation!
Help your people, Lord Jesus Christ,
and bless what is Your inheritance;
Maintain and care for them and at all times
And raise them high in eternity!

Chorus

*O ewiges Feuer, o Ursprung der Liebe,
Entzünde die Herzen und weihe sie ein.
Laß himmlische Flammen durchdringen und wallen,
Wir wünschen, o Höchster, dein Tempel zu sein,
Ach, lass dir die Seelen im Glauben gefallen.*

Recitativo

*Herr, unsre Herzen halten dir
Dein Wort der Wahrheit für:
Du willst bei Menschen gerne sein,
Dum sei das Herze dein;
Herr, ziehe gnädig ein.
Ein solch erwähltes Heiligtum
Hat selbst den größten Ruhm.*

Aria

*Wohl euch, ihr auserwählten Seelen,
Die Gott zur Wohnung ausersehn.
Wer kann ein größer Heil erwählen?
Wer kann des Segens Menge zählen?
Und dieses ist vom Herrn geschehn.*

Recitativo

*Erwählt sich Gott die heiligen Hütten,
Die er mit Heil bewohnt,
So muss er auch den Segen auf sie schütten,
So wird der Sitz des Heiligtums belohnt.
Der Herr ruft über sein geweihtes Haus
Das Wort des Segens aus:*

Chorus

*Friede über Israel.
Dankt den höchsten Wunderhänden,
Dankt, Gott hat an euch gedacht.
Ja, sein Segen wirkt mit Macht,
Friede über Israel,
Friede über euch zu senden.*

O eternal fire, o source of love,
ignite our hearts and consecrate them.
Let heavenly flames penetrate and flow through us,
We wish, o most high Lord, to be Your temple,
Ah, make our souls pleasing to you in faith.

Lord, our hearts hold
Your word to be the truth :
You want to be among men;
therefore let my heart be Yours;
Lord, may you graciously enter in .
Such a sanctuary chosen by you
will itself receive the greatest glory.

Happy are you, you chosen souls,
whom God has picked for his dwelling.
Who can choose a greater salvation?
Who can count the abundance of blessings?
And this is the work of God.

If God chooses the sacred dwellings
that he inhabits with salvation,
then he must also pour his blessing on them,
then the seat of his sanctuary is rewarded.
The Lord proclaims over His consecrated house
the word of his blessing:

Peace on Israel.
Thank the exalted wondrous hands,
Give thanks, that God has thought of you
Yes, his blessing works with power,
to send peace on Israel
to send peace on you.

Ashley Solomon

Active as a soloist and chamber musician Ashley Solomon is director of the Baroque ensemble Florilegium, which he founded in 1991. Florilegium has performed at major international festivals and concert series throughout Europe as well as the Americas, Far East and Australia and has been recording with Channel Classics since 1993. To date Florilegium has made 37 recordings, many of which have garnered international awards.

As a soloist, Ashley has performed worldwide, including concertos in the Sydney Opera House, Esplanade (Singapore), Teatro Colon (Buenos Aires), Concertgebouw (Amsterdam), Konzerthaus (Vienna), Beethoven-Haus (Bonn) and Frick Collection (New York). He also records as a solo artist with Channel Classics and his recording of the complete Bach Flute Sonatas was voted the best overall version of these works on either modern or period flute by *Gramophone Magazine* (February 2017): 'Solomon's luminous tone and unfussy command of the complicated melodies conflate into something utterly beautiful. Slow movements are soulful in their infinite variety, fast ones are clever and with a wealth of invention behind them.'

Since 2019 Ashley has been involved in a unique recording project using a private collection of 17th- and 18th-century flutes. To date they have released three volumes in the Spohr Collection series involving 25 rare and original one-keyed baroque flutes made of ivory, boxwood, ebony and porcelain. This project has given new insight into the sound world of European flute makers in the Baroque period.

Since 2003 Ashley has been training vocalists and instrumentalists in Bolivia, working on the remarkable collection of music held in archives by the Moxos and Chiquitos Indians. He formed Arakaendar Bolivia Choir in 2005 and Arakaendar Baroque Orchestra in 2007 and has directed them in concerts throughout North and South America, Europe and in the Far East. In 2008 he was the first European to receive the prestigious Bolivian Hans Roth Prize.

Combining a successful career across both theory and practice, Ashley is Head of Historical Performance at the RCM, having been appointed a professor in 1994. In 2014 he was awarded a Personal Chair and in 2017 he was elected a Fellow of the Royal Academy of Music. In 2019 he became a Fellow of the RCM.

He has given masterclasses and lectures worldwide, including The Juilliard School, Yale University, Sydney Conservatorium, Jerusalem Academy of Music and Dance, Hong Kong Academy of Performing Arts, Oslo and Bergen conservatories, Frankfurt Hochschule and Mozarteum in Salzburg. Since 2014 he has been working closely with the Royal Collection Trust to curate musical performances at royal venues including Buckingham Palace (Queen's Gallery and Ballroom), Windsor Castle and in The Queen's Chapel.

In 2023 Ashley was appointed Music Director of Linden Baroque.

RCM Baroque Orchestra

The RCM Baroque Orchestra makes regular appearances in the Amaryllis Fleming Concert Hall, often in collaboration with the RCM Chamber Choir, in a wide range of repertoire including a regular series of Bach cantatas. The orchestra has also taken part in the RCM International Festival of Viols and performed in the BBC Promenade concerts in collaboration with the Centre de Musique Baroque de Versailles (CMBV) and Sir Roger Norrington in 2014. In Spring 2017 it provided the orchestra for Rameau's rarely performed opera *Les fêtes d'Hébé* at the Opera Bastille in Paris under the direction of Jonathan Williams, again in collaboration with the CMBV and the Académie de l'Opéra National de Paris. As well as regular performances in numerous UK festivals, the RCM Baroque Orchestra regularly appears at baroque festivals in Europe including recent performances in Germany, Austria, Italy and France and further afield in Australia and North America. In April 2022 the orchestra participated in the baroque festival Misiones de Chiquitos in the Amazonian rainforests in Bolivia.

RCM Chamber Choir

The RCM Chamber Choir came to international prominence during the Thames Diamond Jubilee River Pageant in 2012, bravely overcoming cold and rain to perform at the close of the ceremony to Queen Elizabeth II and to millions around the world. Choral singing has been at the heart of the Royal College of Music since its inception. Recordings include Holst's *Choral Hymns from the Rig Veda*, conducted by the then Director of the RCM, Sir David Willcocks. More recent performances have included JS Bach's *Ascension Oratorio* and songs by Lili Boulanger. The choir also forms the basis of the RCM Baroque Choir, which performs with the RCM Baroque Orchestra each year. The Chamber Choir is drawn from the Vocal Faculty, and provides an opportunity to develop the skills in ensemble singing vital for future careers in music.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM Baroque Orchestra

Violin I

Joseph Lowe
Greta Bommarito
Sara Matovic
Junyang Ding
Tom Wilson
Wing Yiu To

Violin II

Matthew Milkey
Alma Balazs
Arya Pugala
AmyJo Gilbert
Maria Panczyk

Viola

Francine Maas
Elena Accogli
Katharine Wing

Cello

Theodore Tinkler
Xavier Lowe
Heteng Zhang

Bass

Sam Lee

Flute

Leonor Luz
Samuel Finch

Oboe

Kate Bingham
Joel Dixon

Bassoon

Siping Guo

Trumpet

Elizabeth Foxley
Becky Strentz
Olivia Wild

Horn

Amelia Lawson
Derry Sowinski

Timpani

Kian Hsu

Harpsichord

Ceci Keiffer

Organ

Apolline Khou

RCM Chamber Choir

Soprano

Maryam Wocial*
Hannah Limbrick
Emily Wishart
Natalka Pasicznyk

Alto/Counter-tenor

Richard Decker*
Esmee Loughlin-Dickenson*
Francis Bamford
Ryan Blankenburg

Tenor

Benedict Munden*
James Micklethwaite

Bass

Gyaan Bhuyan*
Charlie Baigent
Leo Selleck

*soloist

Personnel correct at the time
of going to print.
Italics denote section
principals.

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm, Royal Festival Hall, Southbank Centre,
Belvedere Road, London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen Turangalîla-Symphonie

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen.

Tickets: £40, £30, £20, £10 Tickets available from www.southbankcentre.co.uk

RCM AT ST. MARY ABBOTS

Friday 16 February, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

F Mendelssohn
(1805–1847)

String Quartet no 2 in A minor op 13 16'
i *Adagio - allegro vivace*
ii *Adagio non lento*

Natasha Sutanto violin
Gabriele Brasaite violin
Aisha Goodman viola
Rasmus Andersen cello

Brahms
(1833–1897)

8 Klavierstücke op 76 17'
i *Un poco agitato*
ii *Allegretto non troppo*
iii *Grazioso*
iv *Allegretto grazioso*
v *Agitato, ma non troppo presto*
vi *Andante con moto*

Kiki Deng piano

Beethoven
(1770–1827)

Piano Trio no 2 in G major op 1 no 2 13'
i *Adagio - allegro vivace*

Isabella Todes violin
Aurelien Pinchon cello
Jeneba Kanneh-Mason piano

UPCOMING EVENTS

CHAMBER SPOTLIGHT : FROM THE ARCHIVES

Wednesday 21 February, 6pm

Performance Hall

For the second concert of this series we explore the rich collections of the RCM, focussing on the Sylvan Trio.

Repertoire to include:

Obe Vermeulen Rhapsody for Piano Trio (world premiere)

Leigh Trio for flute, oboe and piano

Britten Two Insect Pieces

Berkeley Trio for flute, oboe and piano

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

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ROYAL

COLLEGE

OF MUSIC

London

**Junior Department
Jazz Ensembles**

Saturday 17 February 2024, 5pm
Amaryllis Fleming Concert Hall

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RCMJD Jazz Ensemble

Sara Dhillon *director*

Oscar Lamb, Elara Jacobs, Thomas Byrne *trumpet*

Jake Fokes, Sophia Pugsley, Isaac Appleton *saxophone*

Maxine Chu, Claudia Membery *trombone*

Niara Fell *horn* Orla Scoggins *piano* Fernando Lee *bass*

Sammy English, Toby Shephard-Blandy, Luke Crown *percussion*

Eddie Palmieri *Azucar Pa' Ti"*

9'

RCMJD Big Band
Mornington Lockett *director*

Lucas Gebrehiwet, Livia Bayley, Lucy Butlin,
Archie Chettleburgh, Bronwen Roberts *trumpet*
Amelie Sainsbury, Rory Johnston, Arion Thompson,
Sam Saxton, Kezia Colton *saxophone*
Ellie Curson, Ben Clarke, Alex Holford, Oscar Sangster *trombone*
Anthony Zemsky *piano* Theo Moran *bass* Jacob Carr *drum kit*

Alistair Martin *Mara World Première*
The commissioning of this work for the RCMJD was
generously supported by the Victor Swale Jazz Foundation

40'

'It has been such a pleasure to be back at the RCMJD after leaving almost 10 years ago. I've been struck by how much the jazz education at the college has grown since then, as well as the standard of playing. Mara is a five act piece, which depicts the rise and fall of a central character. My aim with this big band commission was to give the students a taste of the freedom you can have in a small jazz band, and a feeling that their improvising would affect the music in a material way. I've also set out to expose them to new ideas and encourage a compositional approach to improvisation.'

Alistair Martin



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
John Mitchell *Performance Manager*

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Alvin Moisey, Daniel Hill *piano*

Saturday 17 February 2024, 3pm
Performance Hall

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- | | | |
|------|--|------|
| 3.00 | Ray-Chinh Le <i>cello</i> (pupil of Alexander Boyarsky) | |
| | Faure Lamento | 3' |
| | Cassado Requiebros | 5' |
| | | |
| 3.15 | Matteo Nacher Sultara <i>cello</i> (pupil of Ariane Zandi) | |
| | Elgar Cello Concerto in E Minor op85 <i>i Adagio - moderato</i> | 8' |
| | | |
| 3.30 | Elyssa Kiang <i>violin</i> (pupil of Eri Konii) | |
| | Bach Violin Concerto in A minor BWV 1041 <i>i Allegro Moderato</i> | 4.5' |
| | François Schubert The Bee <i>L'Abeille</i> | 2' |
| | | |
| 3.45 | Andrew Ah-Weng <i>cello</i> (pupil of Ariane Zandi) | |
| | Haydn Cello Concerto no1 in C Major Hob. VIIb/1 <i>i Moderato</i> | 8' |

- 4.00 Katherine Baker *violin* (pupil of Erica Dearing)
Sarasate Zigeunerweisen 10'
- 4.15
- 4.30 Trio (Laura Snowden *tutor*)
Rory Zweimueller *flute*, Snow Gibb & Laura Snowden *guitar*
Trad arr Gibb/Zweimueller The Butterfly / Morrison's Jig 3'
- 4.45 Jamie Jones *viola* (pupil of Sarah-Jane Bradley)
Hummel Fantasy
Andante Grave - Andante con moto - Allegro non troppo 8'
- 5.00 Sophia Gonzalez Pereira *viola* (pupil of Sarah-Jane Bradley)
Rebecca Clarke Viola Sonata 1919 *i Impetuoso* 9.5'



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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
John Mitchell *Performance Manager*



— ROYAL —

COLLEGE

OF MUSIC

London

CHAMBER SPOTLIGHT: FROM THE ARCHIVES

Wednesday 21 February

Performance Hall

Pre-concert talk 5.15pm

Concert 6pm



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CHAMBER SPOTLIGHT: FROM THE ARCHIVES

Wednesday 21 February, 6pm, Performance Hall

Peter Linnitt concert curator

Obe Vermeulen (b 2001)	Rhapsody for Piano Trio	11'
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Leigh (1905–1942)	Trio for flute, oboe and piano	10'
	<i>i Allegro</i>	
	<i>ii Lento</i>	
	<i>iii Vivo</i>	

Samantha Rowe flute

Kara Battley oboe

Yuyao Qu piano

Britten (1913–1976)	Two Insect Pieces	10'
	<i>i The Grasshopper</i>	
	<i>ii The Wasp</i>	

Kara Battley oboe

Archie Bonham piano

Berkeley (1903–1989)	Trio for flute, oboe and piano	10'
	<i>i Prelude</i>	
	<i>ii Allegro moderato</i>	
	<i>iii Moderato</i>	
	<i>iv Fugue</i>	

Samantha Rowe flute

Kara Battley oboe

Archie Bonham piano

In tonight's Chamber Spotlight, we explore nuanced works for flute, oboe and piano held in the RCM archives, inspired and performed by the Sylvan Trio. The Trio formed at the RCM in 1929 and was influential on the repertoire emerging for the instrument combination at the time.

Bringing the spotlight on the composer-ensemble partnership into the present day, we open with a new work by RCM composer Obe Vermuelen. Obe offers the following insights on his *Rhapsody for Piano Trio*: 'Inspired by a walk through the park, peaceful and stressful feelings come together in a balanced way and are incorporated into this work. The *Rhapsody* represents a society with contrasting characters searching for a way to interact. Some are more serious than others; some are quirky or sad; do they stroll? Are they running? What is going on in their lives? Asking ourselves this as we walk and pass strangers can make us interact with each other in a more tolerant way. Some passages are strongly inspired by early 20th-century music from Russia and the USA. A Shostakovich-like rhythmic passage easily flows into a stirring musical number and vice versa. Central to this piece is its unpredictability. The peaceful conclusion gives us a glimpse into a hopeful future.'

We follow with Leigh's energetic Trio for flute, oboe and piano. Despite his teachers including Harold Darke and Paul Hindemith, Walter Leigh was a lesser-known gem of the early- to mid-20th century English composition scene, perhaps owing to his untimely death while serving in the Second World War. Leigh's eclectic output earned him particular recognition for writing for the stage and screen, including the comic opera *Jolly Roger* (1933). Though small, his contribution to the chamber repertoire was rich in character and variety. Trio for flute, oboe and piano (1935) was dedicated to the Sylvan Trio. It opens with a purposeful *Allegro*, characterised by rapid sequential motifs and florid chromatic runs. An emotive *Lento* follows, featuring frequent perfect fifths and sensitive dialogue between the flute and oboe, before the *Vivo* brings the work to a gambolling close.

Next, we hear Britten's expressive *Two Insect Pieces* for piano and oboe. A graduate of the RCM and a prolific writer of chamber music, Benjamin Britten wrote the *Two Insect Pieces* in 1935 for Sylvia Spencer, oboist with the Sylvan Trio. In a letter to her, he disclosed that he was so taken with the pieces, he was inspired to write a 'large and elaborate' suite for oboe and strings, though this appears to have never come to fruition. The work musically depicts two inhabitants of the insect world; *The Grasshopper* is centred around a jaunty staccato motif that easily recalls its jumping namesake and evokes a charmingly playful tone. By contrast, *The Wasp*, with its brevity in the oboe part and driving piano accompaniment coupled with moments of lightness, musically reconstructs an agitated wasp's flightpath.

We close with Berkeley's Trio for flute, oboe and piano (1935). Berkeley originally studied languages and humanities at Cambridge University but influence from musical extended family members lead to him to seek opinions on his compositions from leading figures including Maurice Ravel. Ravel sent him to renowned French pedagogue Nadia Boulanger, with whom he completed detailed training in the technicalities of counterpoint and instrumentation. Berkeley would become a close friend of Britten, a partnership that greatly affected his later style, but tonight's Trio, written a year before Berkeley and Britten met, showcases the impact of his studies with Boulanger. Opening with a lyrical, considered *Prelude*, the following *Allegro moderato* offers a restless, driving accompaniment, with the flute and oboe equal partners in the musical dialogue. The *Moderato* is a light, shimmering movement that highlights particularly the upper register of the flute, before the *Fugue*, bearing neoclassical influences in its counterpoint, brings the work to a triumphant close.

Obe Vermeulen

Obe Vermeulen is a Belgian composer and conductor. At age 15, a new composition department was created especially for him at the Lemmens Institute in Leuven, where he studied for two years with Geert Callaert. Obe received his Bachelor's degree at the Royal Conservatory in Ghent, studying with Dirk Brossé and Daan Janssens. He is currently in his second year of postgraduate studies in composition and composition for screen at the RCM with Errollyn Wallen and Mike Ladouceur.

His repertoire consists of a wide range of styles, from concert works to film, theatre & dance music. Obe's work as music director and orchestrator for theatre, as well as his work for film, is an audible influence on his concert music. Recent collaborations include work with the Antwerp Symphony Orchestra, Londen Musical Theatre Orchestra, English National Ballet School, Flemish Radio Choir, HERMES ensemble, Camerata Royal Concertgebouw Orchestra and many others.

In 2022, Obe collaborated with Wim van den Driessche on *Enigma*, a 50-minute concert work for symphony orchestra and narrator, telling the story of British mathematician Alan Turing. In March this year, Obe will conduct *from the EARTH to the MOON* as part of the RCM's Great Exhibitionists, featuring an immersive family concert with orchestra and narrator reimagining Jules Verne's classic novel. Other works that will have upcoming premieres at the RCM are *CERN*, *Catharsis* for 14 clarinets, a baritone saxophone quartet, a new creation for the Explore Ensemble, and a bassoon quintet.

CHAMBER SPOTLIGHT: SEVEN LAST WORDS

Wednesday 6 March, 6pm

Performance Hall

Haydn Seven Last Words of Christ

In this final Chamber Spotlight concert of the season, RCM quartets perform Haydn's contemplative masterpiece.

The composer based the seven meditative sections on the seven sentences said to have been spoken by Jesus Christ from the cross, beginning with 'Father, forgive them; for they know not what they do' and ending with 'Father, into thy hands I commend my spirit'.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Royal College of Music

Future of Music Event

Wednesday 21 February 2024, 7pm

11 Downing Street

Malcolm Arnold
(1921–2006)

Three Sea Shanties for Wind Quintet

Enya Bowe flute
Amelie Budd oboe
Emily Crook clarinet
Jamie King bassoon
Seb Barley horn

Samuel Coleridge-Taylor
(1875–1912)

Nourmahal's Song

Lexie Moon mezzo-soprano
Francesca Lauri piano

Dilys Elwyn-Edwards
(1918–2012)

Mae Hiraeth yn y Môr

Benjamin Britten
(1913–1976)

The Ploughboy

Ralph Vaughan Williams
(1872–1958)

Silent Noon

Dafydd Jones tenor
Francesca Lauri piano

François Servais, Joseph Ghys
(1807–1866), (1801–1848)

Theme and Variations

Mira Marton violin
Özgür Kaya cello

This event is a celebration and a chance for us to thank you for your dedicated and valued support of the More Music Campaign. With your help, we were able to achieve our fundraising target of £40 million, allowing us to transform our campus and ensure future generations of outstanding musical talent can reach their full potential and share their gifts with the world.



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RCM CHAMBER MUSIC

Tuesday 20 February, 1.05pm

Performance Studio

Chopin (1810–1849)	Piano sonata no 2 in B flat minor op 35	11'
	<i>i</i> Grave - Doppio movimento	
	<i>ii</i> Scherzo	

Adrian Henke piano

N Boulanger (1887–1979)	3 Pieces for Cello and Piano	10'
	<i>i</i> Modéré	
	<i>ii</i> Sans vitesse et a l'aise	
	<i>iii</i> Vite et nerveusement rythmé	

Meg Allen cello
Magdalene Ho piano

Saint-Saëns (1835–1921)	Bassoon Sonata op 168	14'
	<i>i</i> Allegro moderato	
	<i>ii</i> Allegro scherzando	
	<i>iii</i> Molto adagio - allegro moderato	

Keane Lui bassoon
Neo Hung piano

Brahms (1833–1897)	Clarinet Trio in A minor, op 114	8'
	<i>i</i> Allegro	

Ming Ma clarinet
Alina Maries-Reim cello
Jack Luk piano

Upcoming Events

CHAMBER SPOTLIGHT: FROM THE ARCHIVES

Wednesday 21 February, 6pm

Performance Hall

Pre-concert talk at 5.15pm with RCM Librarian Peter Linnit

For the second concert of this series, we explore the rich collections of the RCM, focussing on the Sylvan Trio.

Repertoire to include:

Obe Vermeulen Rhapsody for Piano Trio

Leigh Trio for flute, oboe and piano

Britten Two Insect Pieces

Berkeley Trio for flute, oboe and piano

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

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Programme details correct at time of going to print.



RCM BRASS ENSEMBLE: REFLECTION AND HOPE

Thursday 22 February 2024, 7.30pm

Amaryllis Fleming Concert Hall

Amos Miller director

Michal Oren conductor

RCM Brass Ensemble

RCM BRASS ENSEMBLE: REFLECTION AND HOPE

Thursday 22 February 2024, 7.30pm | Amaryllis Fleming Concert Hall

Amos Miller director

Michal Oren conductor*

RCM Brass Ensemble

Simon Dobson (b 1981)	Incandenza	5'
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Ed Driver (b 2000)	Heronhence* (world premiere)	7'
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Errollyn Wallen (b 1958)	Pace (London premiere brass version)	6'
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INTERVAL

Valerie Coleman (b 1970)	Fanfare for Uncommon Times	6'
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Rautavaara (1928–2016)	A Requiem in Our Time	11'
	<i>i Hymnus</i>	
	<i>ii Credo et dubito</i>	
	<i>iii Dies Irae</i>	
	<i>iv Lacrymosa</i>	

John Williams (arr Tony Rickard) (b 1932)	Summon the Heroes	6'
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The RCM Brass Ensemble performs a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The group consists of musicians from all years at the College.

The ensemble opens the concert with a celebration of young peoples' hopes for a brighter future in alumnus Simon Dobson's *Incandenza*. The composer is particularly noted for his brass band compositions.

RCM composer Ed Driver's world premiere follows. *Heronhence*, written especially for this concert, is for a tuba octet and showcases exciting antiphonal interplay between these magnificent instruments. Ed Driver says:

The piece plays with space. Eight great monoliths surround the audience, enveloping listeners in the immense sound that they pass between one another. The groupings of instruments are in a continuous process of rearrangement, pushing and pulling the sonic gravity around. The spatial layout is more than just a gimmick: it gives the sound the space it needs. With such an abundance of lower frequencies, the format permits each instrument to speak without too much interference (although it must be said that part of the joy of writing for this ensemble often lay in relishing that interference). The imagery of the piece is drawn both from a Stonehenge-type formation and from the experience of seeing an abundance of herons, stood perfectly still, in a park at dusk.

This is followed by Errollyn Wallen's ethereal *Pace*, originally written for a choir, it is best described as 'a single human breath; as a single line; as a world's long, long journey to light'.

Valerie Coleman's 2021 fanfare was written in response to extraordinary international events: a pandemic and tumultuous political landscapes. Coleman remarked 'I wanted to create a piece that brings people together ... a piece that touches that within us, that thing that wants to survive ... that gives us that regenerative, renewable hope'. As a Black woman, she also sought to 'bring the Black experience in' including the 'turmoil, the upheaval' of today's conversation of race in America.

In contrast, hear Rautavaara's personal requiem dedicated to his mother. In 1954, the Finnish composer won the Thor Johnson Contest with his *A Requiem in Our Time*, which propelled him to international fame and earned him scholarships to continue his musical studies at The Juilliard School and Tanglewood. His early style, in which this work was composed, is largely neoclassical. The work comprises four movements, two of which have titles that correspond to movements of the Requiem mass – *Dies Irae* and *Lacrymosa*. He remarked 'it explores the borderline between belief and doubt and concludes more in sorrow than in declamation'.

The concert concludes with a work by renowned film composer John Williams. The composer has written ceremonial music for many major events and ceremonies. The elaborate and complex work *Summon the Heroes*, originally a one-movement orchestral composition, was written for the 1996 Summer Olympics in Atlanta and performed at the opening ceremony. It has since been arranged for brass.

Amos Miller

Amos Miller studied trombone at the Royal Academy of Music with John Berry, Eric Crees, Denis Wick and Ian Bousfield and completed the jazz course at the Banff Center for the Arts in Canada. He is a founder member of internationally acclaimed Onyx Brass, and has combined the post of principal trombone with the Royal Ballet Sinfonia with a busy freelance career. He has worked as guest principal trombone with some of the UK's leading orchestras including the London Philharmonic, London Symphony, Philharmonia, BBC Symphony, English National Opera, Royal Opera House, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic, BBC Scottish Symphony and London Sinfonietta. He has also worked with esteemed conductors and soloists, such as Bernard Haitink, Vladimir Jurowski, Sir Colin Davis, Marin Alsop, Sir Simon Rattle, and Sakari Oramo amongst others. He has played on numerous film soundtracks, including *Lord of the Rings*, *Harry Potter*, *Terminator* and *Superman*, and has accompanied an eclectic range of popular music stars including Kylie Minogue, Chaka Khan and Jarvis Cocker. Amos is the co-author of *Time Pieces for Trombone* (ABRSM), the author of *A New Tune a Day for Trombone* (Boston Music Company), and was elected an Associate of the Royal Academy of Music in 2000. He was previously Head of Brass at the Royal Birmingham Conservatoire before being appointed Head of Brass at the RCM.

Ed Driver

Ed Driver is a British composer and performer studying for a Master's degree in composition with Kenneth Hesketh and Dai Fujikura at the RCM, where he is an HR Taylor Charitable Trust Scholar and has held a Vaughan Williams Bursary. He won his first composition prize, the Howard Greenwood Composition Award, in 2017. Upon graduation from the University of Birmingham, where he studied with Michael Zev Gordon and Ryan Latimer, Ed was awarded the COMPASS Composition Prize in association with the Birmingham Contemporary Music Group. He has collaborated with a number of leading contemporary ensembles, having written music for Britten Sinfonia, The Hermes Experiment and the Fidelio Trio. Fascinated by aesthetics, his recent music often aims to intertwine the logic of social-philosophical concepts with a vibrant sense of humour.

Michal Oren

Michal Oren is an award-winning conductor and a clarinettist from Tel-Aviv, Israel. She is the founder and musical curator of the Museum Orchestra of the Petach-Tikva Museum of Art in Israel, with whom her work combines classical music with visual arts exhibits and presents a new approach in the 21st century's cultural creation. Michal is currently studying for her Master of Performance in orchestral conducting at the RCM with a full scholarship. She was awarded distinction for her two undergraduate degrees in orchestral conducting and clarinet performance from the Buchmann-Mehta School of Music at the Tel Aviv University. In September 2023, Michal won first prize in the International Academy of Orchestra Conducting in Estoril, Portugal. Previously, she won first prize in the conducting competition of the Buchmann-Mehta School of Music. She is a Victor and Lilian Hochhauser Scholar, Residence Music Scholar of the Robert Anderson Trust, and since 2015, scholar of the America-Israel Cultural Foundation. She has performed as a guest conductor with various orchestras in Israel and Europe.

Royal College of Music

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Trumpet

Katie Bannister (flugel)

Josh Cusworth

Alex Gray

Isaac Holt

Junchen Huang

Jake Humphrey

Archie Musselwhite

Evan Scott (E flat)

Ed Smith (pic)

Becky Strentz

Stone Tung

Horn

Tom Hutchison

Lucas Boardman

Tom Findlay

Henry Lok

Derry Sowinski

Jack Bradley-Buxton

Yujie Zhao

Trombone

Meggie Murphy

Pau Hernandez Santamaria

Edward Simons

Jonathan Lovatt (bass)

Euphonium

Milly Deering

Tuba

Josh Allen

Sunny Anderson

Connor Gingell

Gavin Johnson

Nathan Mansell

Joseph McLennan-Parish

Thomas Stone

Adam Zadi

Timpani

Beste Gurkey

Percussion

Lewis Blackwood

Milligan Coles Power

Hoi Yin Ng

Personnel correct at the time of going to print.

Italics denote section principals.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road,
London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen Turangalîla-Symphonie

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen.

Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalîla* is a ten-movement work that encapsulates all manner of musical styles.

From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes Martenot, and from striking brass fanfares to virtuosic piano cadenzas, *Turangalîla* is a tour de force that truly engages the senses.

Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Tickets available from the Southbank Centre website www.southbankcentre.co.uk

RCM CHAMBER MUSIC RUSH HOUR CONCERT

Thursday 22 February, 6pm

The Carne Room

Bowen Fantasy for Four Violas 12'
(1884–1961)

Anthony Ip viola
Hugo Svensson viola
Norea Quirijnen viola
Wyatt Li viola

Penderecki Cadenza 9'
(1933–2020)

Piazzolla Tango Etude no 3 3'
(1921–1992)

Mira Steenbrugge violin

Copland Piano Variations 11'
(1900–1990)

Lin Deng piano

Beethoven Piano trio op 1 no 3 11'
(1770–1827) *i Allegro con brio*

Amy-Jo Gilbert violin
Jiwon Lee cello
Imogen Edwards piano

CHAMBER SPOTLIGHT: SEVEN LAST WORDS

Wednesday 6 March, 6pm

Performance Hall

Haydn Seven Last Words of Christ

In this final Chamber Spotlight concert of the season, RCM quartets perform Haydn's contemplative masterpiece.

The composer based the seven meditative sections on the seven sentences said to have been spoken by Jesus Christ from the cross, beginning with 'Father, forgive them; for they know not what they do' and ending with 'Father, into thy hands I commend my spirit'.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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MUSIC IN THE MUSEUM

Friday 23 February, 12.30pm

Museum Gallery

Ravel
(1875–1937)

String Quartet in F major
i *Allegro moderato – très doux*
ii *Assez vif – très rythmé*

13'

Isabell Karlsson violin
Paloma Bharucha violin
Patrick O'Reilly viola
Hailey Wong cello

Brahms
(1833–1897)

Clarinet Quintet op 115 in B minor
i *Allegro*
ii *Adagio*
iii *Andantino*
iv *Con moto*

40'

Dina-Rosa Biggs clarinet
Shlomo Levy violin
Adam Skelton violin
Florence Cope viola
Remy Segrott cello

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RCM AT ST. MARY ABBOTS

Friday 23 February, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Piazzolla (1921–1992)	Histoire du Tango	17'
	<i>i Bordel 1900</i>	
	<i>ii Café 1930</i>	
	<i>iii Nightclub 1960</i>	

Lucerna Quartet
Nicole Micheli soprano saxophone
Paynor Tsate alto saxophone
Rosemary Ball tenor saxophone
Emilija Auskalnyte baritone saxophone

Reena Esmail (b 1983)	Darshan	12'
	<i>i Bihag</i>	
	<i>iii Charukeshi</i>	

Isabella Todes violin

Liszt (1811–1886)	Années de Pelerinage: Deuxième Année	15'
	<i>i Spozalicio</i>	
	<i>ii Il Penseroso</i>	
	<i>vi Sonet 123 del Petrarca</i>	

Francisco Couto piano

Upcoming Events

RCM AT ST MARY ABBOTS

Friday 1 March, 1.05pm

St Mary Abbots

Repertoire to include:

Fanny Hensel Piano Trio in D minor op 11

Beach Ballade op 6

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

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Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 24 February 2024, 3pm
Performance Studio

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- | | | |
|------|---|------|
| 3.00 | Youer Chen <i>piano</i> (pupil of Emma Covill) | |
| | Bach Sinfonia BWV798 | 1.5' |
| | Sibelius Idylle | 3.5' |
| 3.15 | Leo Bu <i>violin</i> (pupil of Eric Wang) | |
| | Handel Violin Sonata HWV 371 <i>i Affettuoso ii Allegro</i> | 6.5' |
| 3.25 | Piano Duet (Christine Stevenson <i>tutor</i>) | |
| | Adalynn Du-Buk and Deedeh Rouhani | |
| | Beethoven Sonata op6 <i>i Allegro Molto</i> | 3' |
| 3.45 | Atticus Larard <i>cello</i> (pupil of Ariane Zandi) | |
| | Popper Hungarian Rhapsody | 10' |
| 4.00 | Mae Amin <i>violin</i> (pupil of Eric Wang) | |
| | Beethoven Violin Sonata no5 in F Major op24 | |
| | <i>ii Adagio molto espressivo</i> | 5' |
| | Wieniawski Scherzo-Tarantella op16 | 5' |

- 4.15 Dorcas Kok *violin* (pupil of Erica Dearing)
Tchaikovsky Violin Concerto in D ii *Canzonetta Andante* 6'
- 4.30 Aaron Tian *violin and piano* (pupil of Erica Dearing and Neil Roxburgh)
Sarasate Zigeunerweisen 10'
Ravel Sonatine ii *Mouvement de menuet* 3.5'
- 4.45 Oliver Mollett *guitar* (pupil of Laura Snowden)
Tárrega Marieta 3'
- 5.00 String Quartet (Hilary Sturt *tutor*)
Vivek Ramanan & Haolin Zhao *violin*
Jaren Ziegler *viola* Megan Clarke *cello*
Bridge Phantasie for String Quartet in F Minor H55
Allegro moderato - Andante moderato - Allegro ma non troppo 14'



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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Soloists Concert

Saturday 24 February 2024, 5.30pm
Performance Hall

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Finn Kjaergaard <i>violin</i> Tárrega	Recuerdos de la Alhambra	4'
Daisy Bokor-Ingram <i>trumpet</i> Goedicke	Concert Study <i>Allegro</i>	4'
Fernando Lee <i>cello</i> JS Bach	Cello Suite no2 in D minor BWV1008 <i>iv Sarabande</i>	4.5'
Catherine Bennett <i>violin</i> Dora Pejačević	Elegie op34	4'
Jamaal Kashim <i>harp</i> Hindemith	Sonata for Harp <i>i Massig schnell</i>	4.5'

Kazuki Kyo <i>violin</i> Sarasate	Introduction et Tarantelle op43 <i>Moderato Tarantelle Allegro vivace</i>	5'
Ellie Curson <i>trombone</i> Jan Sandström	Sång till Lotta	4.5'
Gabriella Zailer-Fletcher <i>cello</i> Paganini	Variations on one string Theme and 2 variations	5'
Elsa Chung <i>violin</i> Ysaye	Violin Sonata no5 i <i>Aurora</i>	4'
Matty Oxtoby <i>piano</i> Rachmaninov	Etude-tableau in E flat minor op39 no5	5'

Many thanks to **Craig White** *piano*
and to the following teachers:

Christopher Hirons, Torbjorn Hultmark, James Halsey, Esther King Smith, Daphne Boden,
Rodney Friend, Ruth Molins, Hilary Sturt and Andrew Zolinsky

Royal College of Music Junior Department
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Miranda Francis *Head of Junior Programmes*

Gill Redfern *Operations Manager*

John Mitchell *Performance Manager*

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 26 February, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Brahms (1833–1897)	Variations and Fugue on a Theme by Handel op 24	20'
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Xuanxin Chen piano

Ravel (1875–1937)	String Quartet in F major <i>i Allegro moderato – très doux</i>	8'
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Mozart (1756–1791)	String Quartet no 19 in C major, K 465 'Dissonance' <i>i Adagio – Allegro</i>	10'
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Inverno Quartet

Ugne Zuklyte violin

Theo Elwes violin

Rocio Ortega Lopez viola

Elizaveta Lessoun cello

Upcoming Events

EUROPEAN HORIZONS

Monday 11 March, 1.05pm

Austrian Cultural Forum

Repertoire to include:

Mendelssohn String Quartet no 6 in F minor, op 80

Beethoven Sonata no 18 in E flat major op 31 no 3

Dvořák Piano Trio no 4 in E minor B166 'Dumky'

Tickets: direct from ACF

Box Office: <https://www.acflondon.org/events/>

ROYAL COLLEGE OF MUSIC

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RCM CHAMBER MUSIC

Tuesday 27 February, 1.05pm

Performance Studio

Shostakovich (1906–1975)	String Quartet no 8 op 110	14'
	<i>i</i> <i>Largo</i>	
	<i>ii</i> <i>Allegro molto</i>	
	<i>iii</i> <i>Allegretto</i>	

Gabriele Brasaite violin
Natasha Sutanto violin
Aisha Goodman viola
Rasmus Andersen cello

Sofia Gubaidulina (b 1931)	Chaconne	10'
Anastasia Barabanova piano		

Liszt (1811–1886)	Two Concert Etudes S 145	5'
	<i>i</i> <i>Waldesrauschen</i>	
Johanna Henschel piano		

Dvořák (1841–1904)	Piano trio no 4 in E minor 'Dumky'	20'
	<i>i</i> <i>Lento Maestoso</i>	
	<i>ii</i> <i>Poco adagio - Vivace non troppo</i>	
	<i>iii</i> <i>Andante - Vivace non troppo</i>	

Joe MacDonald violin
Theodore Baujard cello
Josh Milton piano

Upcoming Events

CHAMBER SPOTLIGHT: SEVEN LAST WORDS

Wednesday 6 March, 6pm

Performance Hall

In this final Chamber Spotlight concert of the season, RCM quartets perform Haydn's contemplative masterpiece.

Repertoire to include:

Haydn Seven Last Words of Christ

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM CHAMBER MUSIC: NAFA SHOWCASE

Wednesday 28 February, 6pm

Performance Hall

Shostakovich Concertino for Two Pianos in A minor op 94 10'
(1906–1975)

Wilbert Taylor piano
Chen Mei Jun piano

Kok-Jin Loh Night 9'
(b 1996)

Chen Tian viola
Elias Chew piano

Handel Keyboard Suite in D minor HWV 428 14'
(1685–1759)

- i Prelude*
- ii Allegro*
- iii Allemande*
- iv Courante*
- v Air and Variations*
- vi Presto*

Michelle piano

Chausson Le temps des lilas 5'
(1855–1899)

Mingjie Lyu soprano
Yena Song piano

Beethoven Violin Sonata no 7 in C minor op 30 no 2 12'
(1770–1827)

- ii Adagio cantabile*
- iii Scherzo (Allegro)*

Saenghaengfah Tosakul violin
Thomas Ang piano

Upcoming Events

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RCM WIND ENSEMBLE: FORCES OF NATURE

Thursday 29 February 2024, 7.30pm

Amaryllis Fleming Concert Hall

Marie Lloyd director

Michal Oren conductor

Sam Scheer conductor

RCM Wind Ensemble

RCM WIND ENSEMBLE: FORCES OF NATURE

Thursday 29 February 2024, 7.30pm | Amaryllis Fleming Concert Hall

Marie Lloyd director
Michal Oren conductor
Sam Scheer conductor
RCM Wind Ensemble

John Luther Adams Ten Thousand Birds
(b 1953)

This unique installation begins in the RCM Foyer at 7.15pm.

Grace-Evangeline Mason The Water Garden 10'
(b 1994)

Robin Haigh In Feyre Foreste 7'
(b 1993)

Julian Anderson Seadrift 10'
(b 1967)
i movement one
ii movement two
iii movement three

Sally Beamish Opus California 12'
(b 1956)
i Boardwalk
ii Golden Gate
iii Dreams before Lullabies
iv Natural Bridges

Gipps Seascape op 53 6'
(1921–1999)

INTERVAL

Helen Grime (b 1981)	Elegiac Inflections <i>i Allegro ma non troppo</i> <i>ii Elegiac</i>	10'
Louis Enright (b 2001)	Dispersion (world premiere) <i>i movement one</i> <i>ii movement two</i> <i>iii movement three</i> <i>iv movement four</i>	10'
Mark Simpson (b 1988)	Geysir	8'



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The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College. The ensemble often takes its performances outside College to venues including St Bartholomew-the-Great.

In celebration of RCM Green Week, the RCM Wind Ensemble performs a nature-inspired programme by exciting contemporary composers. Be surrounded by birdsong in John Luther Adams' exploration into the connection between nature and music in *Ten Thousand Birds*. This series of pieces was written for a full range of instrumentation from solos to full orchestra. All the sounds are specifically notated, but the moment-to-moment sequence of events is not fixed. In this work, musicians are free to choose when and for how long to play each phrase and rest. It is inspired by the songs birds sing at different times of day and night.

Grace-Evangeline Mason's *The Water Garden* is inspired by the poem *Chinoiserie* by the American Imagist poet Amy Lowell (1874–1925). The poem begins 'When I looked into your eyes, I saw a garden,' before the speaker describes an idealistic landscape of 'crimson peonies,' 'tinkling pagodas,' and 'still lakes' to create delicate, reflective imagery. This is juxtaposed with mystery and unease when a woman reaches through the water to pluck the peonies beneath the surface, but the stems fracture. This is depicted by a mystical, fragile soundworld before transitioning to static, otherworldly moments, and rhythmic, whimsical passages.

Robin Haigh's *In Feyre Foreste* for recorders follows. The title is taken from a line in the 15th century ballad *Robin Hode and the Munke* (Robin Hood and the Monk):

In somer, when the shawes be sheyne,
And leves be large and long,
Hit is full mery in feyre foreste
To here the foulis song

The piece takes inspiration from this text, as well as Handel's aria 'Hush, ye pretty warbling quire' from *Acis and Galatea* and an out of tune calliope the composer heard being played from America's oldest operating steamboat, the Belle of Louisville.

Julian Anderson's *Seadrift* belongs to a cycle of works written in 1988 and 1995 setting down certain harmonic, rhythmic and modal policies. It is inspired by a poem of the same name by Walt Whitman that offered strong images.

Ruth Gipps' programmatic *Seascape* is thought to be inspired by a trip to the coastal town of Broadstairs. It was written in 1958 for the Portia Ensemble,

founded by Gipps and made up entirely of women. The programmatic music conjures up the beautiful yet stormy nature of the sea.

In *Elegiac Inflections* Helen Grime wanted to exploit and highlight the different characteristics of the wind ensemble. The piece is in two movements and both incorporate elements of elegy. This is represented in explosive and fast changing moods throughout the work.

Sally Beamish's *Opus California* is based on Beethoven's String Quartet no 4 op 18. Beamish uses the first-movement exposition as the starting point for each of her four movements. Beethoven's stern theme becomes a syncopated jazz dance, while the remaining movements of this work are inventive and thought-provoking in their re-imagining of the original material.

Also on the programme is a world premiere by RCM composer Louis Enright. Louis says:

Throughout its four movements, this work loosely emulates a process of dispersion of various natural elements, starting with all things at equilibrium with some underlying uncertainty, progressing to an obtrusion in the works, i.e. a deliberate distraction to meddle with the harmony of the Earth. Confusion is sprung upon us in a gentle, reflective movement which evolves into aggression, then ultimately the final question- is it too late for our planet to be saved? The answer is up to us.

The concert concludes with Mark Simpson's volcanic *Geysir*, with its pulsing background and lyrical clarinet, horn and oboe eruptions. *Geysir* was a commission for the Britten Sinfonia and imagined as a partner to Mozart's *Gran Partita*, drawing on the same instrumentation. *Geysir* is the Icelandic word for geyser.

Marie Lloyd

Marie studied clarinet at Trinity College of Music with Keith Puddy, and the RCM with Colin Bradbury and Richard Hosford. She is a member of the Chamber Orchestra of Europe, a position she has held since 2001. The orchestra has worked with eminent musicians such as Sir Bernard Haitink, Nikolaus Harnoncourt, Sir Andras Schiff, Sir Simon Rattle and Yannick Nézet-Séguin. The orchestra regularly includes chamber music in its programming with Marie performing in Janáček's *Mládí* on tour. Marie also performed in the Centenary Concert at Wigmore Hall, and with the COE Wind Soloists playing Mozart's Wind Serenade K388. In addition, Marie is in demand as a guest principal clarinetist and E flat player and has worked in this capacity with orchestras including BBC NOW, BBC Symphony Orchestra, Orchestra of the Royal Opera House Covent Garden and the Royal Philharmonic Orchestra. As a chamber musician, she plays regularly with the Nash Ensemble in its Wigmore Hall series, including the world premiere and recording of Julian Anderson's *Van Gogh Blue* and a broadcast of Mozart's *Gran Partita* on basset horn for BBC Radio 3. Marie is a passionate educator having previously held positions at Wells Cathedral School and the Junior Academy. She has coached and taught as part of the COE's Academy scheme and has guest examined, adjudicated and taught at many UK conservatoires. Marie is Head of Woodwind at the RCM.

Louis Enright

Louis Enright is a British composer currently studying at the RCM with Deirdre Gribbin. He has had works performed at the Huddersfield Contemporary Music Festival and has written for the Ligeti String Quartet. In 2018, he composed the Christmas carol *What Would Jesus Say?* which was recorded by local choirs and released as a charity single for Make a Wish, later being nominated for Community Project of the Year at the Huddersfield Examiner Community Awards. Every year, it continues to be sung in Moravian churches all across the British province. During his time at the RCM, Louis has explored new compositional approaches and written for soloists and ensembles, including works performed at the HeadOn Photo Festival, Consort 21, and the Composers' Orchestral Workshop. In 2023, his music was recently featured in a digital exhibition shown in London and South Korea entitled *The Isolation, the Migration and the Wonder*, accompanying visual graphics by Royal College of Art graduate Yula Kim.

Royal College of Music

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John Luther Adams

Flute

Viviane Ghiglino (Blue Jay)
Brioni Crowe (pic, Field Sparrow)
Amy Tashjian (pic, Song Sparrow)
Sam Lewis (Gusts)
Lucy Rowan (Northern Cardinal, pic)
Lilja Hakonardottir (Red-Winged Blackbird)
Alessandra Scalzone (pic, White-Throated Sparrow)

Oboe

Cherry Kwan (Blue Jay)
Thea Phillips-Kayes (Eastern Screech Owl)
Ekaterina Chunikhina (Mourning Dove)
Patricia Gomes (Pileated Woodpecker)
Becky Pughe (Red-Winged Blackbird)

Flute

Brioni Crowe
Lucy Rowan (pic)

Oboe

Ross Williams
Cherry Kwan (cor)

Clarinet

Hannah Shimwell
Siena Barr (bass)
Lily Hesper Dugdale
Dina-Rosa Biggs

Bassoon

Jamie King
Janice Chui
Phoebe Masters (contra)

Clarinet

Anna Lepki (Eastern Screech Owl)
Benjamin Wood (Eastern Screech Owl)
Lauren McMaw (Great Horned Owl)
Lily Hesper Dugdale (Great Horned Owl)
Nathan Quilter (bass, Green Frog)
Siena Barr (bass, Green Frog)
Dina-Rosa Biggs (Mourning Dove)
Hannah Shimwell (Mourning Dove)

Bassoon

Liam Slabbert (Barred Owl)
Janice Chui (American Bullfrog)
Phoebe Masters (Blue Jay)
Jamie King (Great Horned Owl)
Emily Ambrose (Mourning Dove)

Saxophone

Paynor Tsate
Nicole Micheli
Rosemary Ball
Emilija Auskalnyte

Horn

Oscar Horan
Jack Bradley-Buxton
Yujie Zhao
Michelle Lim
Joey Lim

Soprano

Angelina Dorlin-Barlow

Harp

Milly Chan

Recorder

Anna Walker
Samuel Finch
Luca Imperiale
Lily Hesper-Dugdale
Larli Davies

Personnel correct at the time of going to print.

Italics denote section principals.

MUSIC IN THE MUSEUM

Friday 1 March, 12.30pm

Museum Gallery

Haydn (1732–1809)	String Quartet in C major op 76 no 3 <i>i Allegro con spirito</i>	6'
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Ravel (1875–1937)	String Quartet in F major <i>i Allegro moderato - tres doux</i>	6'
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Fiora Quartet

Deniz Sensoy violin
Isabella Todes violin
Luca Wadham viola
Berniya Hamie cello

Bonneau (1918–1995)	Caprice En Forme de Valse	7'
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Oliver Lee saxophone

Jessie Montgomery (b 1981)	Strum	7'
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Jasmin Quartet

Mira Steenbrugge violin
Cecilia Blencowe violin
Aisha Goodman viola
Ezra Escobar cello

Golubev (1910–1988)	Harp Quintet in C minor op 39 <i>i Andante con moto</i> <i>ii Scherzo (Andante festevole)</i> <i>iii Andante</i> <i>iv Allegro vivace</i>	22'
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63 Strings

Jane Park violin
Aries Chow violin
Howie Chiu viola
Peixuan Xie cello
Ian Lim harp

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PERCUSSION SHOWCASE

Friday 1 March, 2024, 6pm

Amaryllis Fleming Concert Hall



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PERCUSSION SHOWCASE

Friday 1 March, 2024, 6pm | Amaryllis Fleming Concert Hall

Guy Courtie

SW1

Toril Azzalini-Machecler and Matthew Kosciecha *vibraphone*
Hoi Yin Ng, Mariella Bromfield, Harry Gong and Sophie Stevenson *marimba*
Stan Talman *glockenspiel* and *cymbal*
Tim Dobinson *tubular bells*
Julie Scheuren and Murray Sedgwick *timpani* and *cymbal*
George Threadgold and Juho Hwang *auxiliary percussion*

Milligan Power

Folkloric

Milligan Power *Latin*
Tim Dobinson *drum kit*

Isaac Harari

Technium (world premiere)

Isaac Harari, Murray Sedgwick, Stan Talman and Kian Hsu *PERC'M*

Robert Marino

Eight on 3 and Nine on 2

Kian Hsu and Stan Talman *tom toms, rototoms, bongos and bass drum*

Alyssa Weinberg

Table Talk

Matthew Kosciecha and Hoi Yin Ng *percussion*

Alcione Dias Nazareth

A Volta da Gafieira

Sophie Stevenson, Lewis Blackwood, Will Rowling, Matthew Kosciecha,
Isaac Harari, Alex Grey, Deniz Dortok, Lewis Isaacs and Joshua Cusworth.

Lewis Isaacs and Guy Courtie

BUG ME

Lewis Isaacs and Guy Courtie

Michael Burritt

Majestic from *Caritas*

Tim Collins

Buzzy John's Blues

Tim Dobinson marimba, Lewis Isaacs vibraphone, Charlie Payne drums, Guy Courtie bass guitar

All programmes notes were written by students from the RCM Percussion Faculty.

Guy Courtie SW1

SW1 is a brief sonic portrait of Westminster, beginning with a journey into Big Ben. It explores the juxtaposition between the beauty of the buildings and the realities of what they represent.

Milligan Power Folkloric

This piece is an eclectic mix of lessons and experiences Milligan has taken around London over the past few years. The piece flows through four different folkloric styles: guarapachangueo, guaguanco, abakuá and Bembé respectively, linked with merengue inspired breaks. This piece is dedicated to Milligan's teacher Randy Lester who continues to instil a deep passion for the music of Cuba and surrounding islands.

Isaac Harari Technium (world premiere)

Technium is a term coined by author Kevin Kelly in 2010 to describe the total entity of all human technology which we find ourselves dependent upon. This entity behaves like a primitive superorganism, ceaselessly expanding and progressing. The opening of *Technium* charts a journey from a wooden, organic soundscape to an unrelenting metallic one. These two worlds rub against each other during the development of the piece's themes, expanding and progressing into a hard-hitting groovy conclusion in which they learn to work together as one. *Technium* is dedicated to the PERC'M percussion quartet.

Robert Marino Eight on 3 and Nine on 2

Eight on 3 and Nine on 2 combines American drum corps elements into a challenging formal recital piece. Two players perform the piece facing each other, sharing instruments just as they share in playing almost every rhythm in the piece. The title, *Eight on 3 and Nine on 2*, alludes to the rhythmic structure of the composition, with one performer playing in groups of eight beats over a three-beat cycle, while the other performs in groups of nine beats over a two-beat cycle. This juxtaposition creates a mesmerizing rhythmic tapestry, as the performers navigate the intricate patterns with precision and flair. Through intricate polyrhythms and syncopated patterns, this piece captures the physicality of percussion playing both aurally and visually as the performers sound like one in an exciting and captivating showcase of technical and musical brilliance.

Alyssa Weinberg Table Talk

Commissioned by Arx Duo in 2016, *Table Talk* is a duo work written for a 'prepared' vibraphone, which acts as the 'table', and presents an array of small objects, such as wood blocks, singing bowls and miniature gongs. You may also be able to spot some items that have escaped the recycling bin! This piece stretches the boundaries of experimental percussion music and requires both performers to use unconventional techniques which help to create an abstract and absorbing sound world for the listener.

Alcione Dias Nazareth A Volta da Gafieira

Alcione Dias Nazareth is a Brazilian samba singer who first gained international recognition in the late 1970. In February 2024, Alcione's career was celebrated as a part of the Rio Carnival, by the world-famous samba school, Mangueira. This song comes from her 1981 album *Alcione* and is one of the most popular songs in Brazil using the Gafieira dance style. The lyrics express the joy of embodying this style of samba, conveying the timeless nature and beauty of the art form.

Lewis Isaacs and **Guy Courtie** BUG ME (world premiere)

This new and radical percussion duet is created from a theme of 'low, low, high, high'. The two players act as one, creating textures, patterns and grooves which metamorphose and interlock.

Michael Burritt Majestic from *Caritas*

Celebrated American percussionist and composer Michael Burritt wrote *Caritas* in 1995, fairly early on in the history of marimba repertoire, and dedicated the work to his two daughters. The final movement, heard here, cycles through a passacaglia-like sequence of four chords which dance around in unpredictable rhythms becoming increasingly heated up to the climactic return of the opening theme. Burritt aimed to give the work 'a seamless visual concept' in his notation.

Tim Collins Buzzy John's Blues

Buzzy John's Blues is a jazz-blues piece written for marimba and vibraphone. Both instruments share the main melodic 'head', which you hear at the beginning. Drums and bass are added to the ensemble which helps give *Buzzy John's Blues* a more lively feel and enables both the instruments to become more free during sections of improvisation.

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road,
London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen Turangalîla-Symphonie

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen.

Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalîla* is a ten-movement work that encapsulates all manner of musical styles.

From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes Martenot, and from striking brass fanfares to virtuosic piano cadenzas, *Turangalîla* is a tour de force that truly engages the senses.

Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Tickets available from the Southbank Centre website
www.southbankcentre.co.uk

RCM AT ST. MARY ABBOTS

Friday 1 March, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

JS Bach
(1685–1750)

Partita no 1 in B flat major, BWV 825	12'
<i>i Praeludium</i>	
<i>ii Allemande</i>	
<i>iii Courante</i>	
<i>iv Sarabande</i>	
<i>v Menuett I</i>	
<i>vi Menuett II</i>	
<i>vii Gigue</i>	

Fangwei Zhao piano

Beach
(1867–1944)

Ballade op 6	10'
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Geneviene Liew piano

Mendelssohn Hensel
(1805–1847)

Piano Trio in D minor op 11	24'
<i>i Allegro molto vivace</i>	
<i>ii Andante espressivo</i>	
<i>iii Lied: Allegretto</i>	
<i>iv Finale: Allegro moderato</i>	

Dorian Rambaud violin
Philip Heide cello
Diana Cooper piano

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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk



ROYAL

COLLEGE

OF MUSIC

London

Junior Department
Chamber Music Concert

Saturday 2 March 2024, 5.30pm
Performance Hall

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Piano Trio (Neil Roxburgh *tutor*)
Reuben Moisey *piano* Eli Tomey *violin* Ludovico Wernig *cello*
Faure Piano Trio op120 i *Allegro ma non troppo* 7'

String Quartet (Jeremy Isaac *tutor*)
Jane Lee & Rosie Rodriguez-Vassiliou *violin*
Zachary Lam *viola* Emily Elliott *cello*
Piazzolla Four For Tango 6'

Piano Trio (Neil Roxburgh *tutor*)
Jaime Wong *piano* Elsa Chung *violin* Megan Clarke *cello*
Roberto Gerhard Piano Trio no1 iii *Vif* 7.5'

Wind Quintet (Felicity Vine *tutor*)
Indi Leech *flute* Euna Oh *oboe* Cecilia Committeri *clarinet*
Niara Fell *horn* Elm Hards *bassoon*
Agay Five Easy Dances iii *Bolero i Polka* 4'

Piano Trio (Andrew Zolinsky *tutor*)
Hedi Triki *piano* Imogen Gray *violin* Jamie Zweimueller *cello*
Shostakovich Piano Trio op67 *i Andante* 8'

Piano Trio (Andrew Zolinsky *tutor*)
Audrey Wang *piano* Chloe Zhou *violin* Jacqueline Yang *cello*
Frank Bridge *Fantasie* 10'

Wind Quintet (Helen Barker *tutor*)
Amelie Sainsbury *flute* Imogen Atkinson *oboe* Imogen Horrocks *clarinet*
Sinead McEvoy *horn* Cailin Breslin *bassoon*
Valerie Coleman *Umoja (The First Day Of Kwanzaa)* 3.5'

Piano Trio (Neil Roxburgh *tutor*)
Matty Oxtoby *piano* Peter Ryan *violin* Gabriel Ward *cello*
Rebecca Clarke Piano Trio *i Moderato ma appassionato* 9.5'

Wind Quintet (Nicolas Bricht *tutor*)
Isaac Skey *flute* Alex Pylypenko *oboe* Nina Linn *clarinet*
Polly Bishop *horn* Smera Sachin *bassoon*
Mendelssohn Nocturno op24 9'

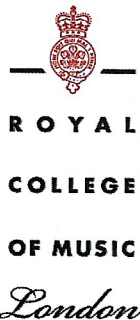
Royal College of Music Junior Department
Prince Consort Road, London SW7 2BS
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Miranda Francis Head of Junior Programmes

Gill Redfern Operations Manager

Anna Waszak Administrative Coordinator

John Mitchell Performance Manager



Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 2 March 2024, 3pm
Performance Hall

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- 3.00 Imogen Bloom *viola* (pupil of Sarah-Jane Bradley)
Kalliwoda Nocturne op186 no1 in A flat *Larghetto* 4.5'
- 3.15 Piano Trio (Richard Uttley *tutor*)
Wenru Du *piano* Almond Zhao *violin* Caspian Lee *cello*
Clara Schumann Piano Trio op17 i *Allegro moderato* 10'
- 3.30 Eva Al-Shimmeri *viola* (Sarah-Jane Bradley)
Bruch Romance 9.5'
- 3.45 String Quartet (Stephen Bryant *tutor*)
Almond Zhao & Lixuan Wang *violin*
Shenxy Loong *viola* Oscar Wang *cello*
Smetana String Quartet no1 From My Life i *Allegro vivo appassionato* 8'
- 4.00 Aglaia Carvalho-Dubost *piano* (pupil of Daniel Hill)
Debussy La Cathedrale Engloutie 6'
Rachmaninov Prelude in G Sharp Minor op32 no12 3'

- 4.15 Hanhan Qu *piano* (pupil of Richard Uttley)
Liszt Jeux d'eau à La Villa d'Este 9'
- 4.30 Duo (Laura Snowden *tutor*)
Teresa Kiang *violin* Orla Scoggins *guitar*
Piazzolla Dernier Lament 5'
- 4.45 Eleanor Ezechukwu *violin* (pupil of Erica Dearing)
Haydn Violin Concerto in G i *Allegro Moderato* 6'
- 5.00 String Quartet (Stephen Bryant *tutor*)
Miriam Grant & Lixuan Wang *violin*
Sophia González Pereira *viola* Amy Prins *cello*
Smetana String Quartet no1 From My Life
ii *Allegro moderato a la Polka* 6'
-

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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*

CONDUCTORS' PODIUM

Sunday 3 March 2024, 3pm

Amaryllis Fleming Concert Hall

RCM Students Orchestra

Alex Mackinder, Michal Oren,

Leif Tse and Sam Scheer conductors

Julieta Kunik soprano

Felicitas Wrede soprano

Alexandria Moon mezzo soprano

CONDUCTORS' PODIUM

Sunday 3 March 2024, 3pm | Amaryllis Fleming Concert Hall

RCM Students Orchestra

Alex Mackinder, Michal Oren, Leif Tse and Sam Scheer conductors

Julieta Kunik soprano Felicitas Wrede soprano Alexandria Moon mezzo soprano

Stravinsky

(1882–1971)

Octet for Wind Instruments

i *Sinfonia*

ii *Tema con variazioni*

iii *Finale*

Leif Tse *conductor*

Ibert

(1890–1962)

Divertissement

i *Introduction*

ii *Cortège*

iii *Nocturne*

iv *Valse*

v *Parade*

vi *Finale*

Sam Scheer *conductor*

Mozart

(1756–1791)

‘Giunse alfin il momento... Deh, vieni, non tardar’
from *Le nozze di Figaro*

Michal Oren *conductor* Julieta Kunik *soprano*

Arnold

(1921–2006)

Sinfonietta no 1

i *Allegro comodo*

ii *Allegretto*

iii *Allegro con brio*

Michal Oren *conductor*

Mahler (arr Mahler and Puttmann, ed Mackinder)

(1860–1911)

Five Rückert-Lieder

i *Blicke mir nicht in die Lieder!*

ii *Ich atmet’ einen linden Duft*

iii *Um Mitternacht*

iv *Liebst du um Schönheit*

v *Ich bin der Welt abhanden gekommen*

Alex Mackinder *conductor* Felicitas Wrede *soprano*

Alexandria Moon *mezzo soprano*

Stravinsky Octet for Wind Instruments

The Octet began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music... I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose. (Stravinsky)

Whilst the combination of this 'small group of instrumentalists' was an unusual and inventive one: one flute, one clarinet, two bassoons, two trumpets and two trombones, the Octet saw the rediscovery of traditional Germanic forms, marking the beginning of Stravinsky's venture into neoclassicism. In typical sonata-form fashion, a slow introduction with an air of drama and mystery begins the first movement before a pointed militaristic theme launches us into the quicker main section. The second movement presents a colourful set of variations through which Stravinsky explores the characteristics of a march, waltz, can can and fugue. The last variation ends with a contemplative flute cadenza from which the bassoons take over and segues into the finale without a break. The sparkling playfulness of the last movement is reminiscent of Haydn's finales whilst the clarity of the staccato contrapuntal lines were clearly inspired by Bach. However, Stravinsky does not abandon his roots altogether as the syncopated rhythms, which become most apparent in the guise of jazzy chords at the very end, is based on the traditional Russian circle dance – khorovod.

Ibert Divertissement

As a composer, Ibert was often described as an eclectic. *Divertissement* certainly embodies this, with its tongue in cheek approach to the music, embodying jazz age and comic sensibilities among the serious composition and orchestration for the small chamber ensemble which appeared on stage. Ibert's music demonstrates that classical music doesn't always have to be serious.

Divertissement was composed in 1929 as incidental music for a stage presentation of Labiche's *The Italian Straw Hat*, a comical romp about a nervous bridegroom, his hungry horse (who eats part of the straw hat) and a philandering wife, who's honour the bridegroom attempts to protect with misdirection and disguises in a series of crazy events. The music, peppered throughout the play, relates to the various people with whom the woman's straw hat comes in contact. This transcription adds piano into the ensemble, adding just the right amount of pianistic flair and honky-tonk hokum. Ibert's use of dissonance is put to good effect as more of an 'elbow in the ribs' than an aesthetic statement.

Mozart 'Giunse alfin il momento... Deh, vieni, non tardar' from *Le nozze di Figaro*

The Marriage of Figaro by Mozart is one of the most famous and beloved operas in the Classical repertoire. The plot of the comic opera follows the complicated attempts of the servants Figaro and Susanna to get married, despite the interference of their philandering employer, Count Almaviva, and his jealous wife, Countess Rosina. Susanna and Countess are conspiring to expose the Count's infidelity and deceitful intentions. The Count has been attempting to seduce Susanna, despite being married to the Countess. Susanna and the Countess are devising a plan to humiliate the Count and teach him a lesson about fidelity. The aria 'Deh vieni non tardar' is sung by Susanna during this scene, where she anticipates the arrival of the Count in the garden, singing a love song, knowing that Figaro is listening jealously.

At last comes the moment
When, without reserve, I can rejoice
In my lover's arms: timid scruples,
Hence from my heart,
And do not come to trouble my delight.
Oh how the spirit of this place,
The earth and the sky, seem
To echo the fire of love!
How the night furthers my stealth!

Come, do not delay, oh bliss,
Come where love calls thee to joy,
While night's torch does not shine in the sky,
While the air is still dark and the world quiet.
Here murmurs the stream, here sports the breeze,
Which refreshes the heart with its sweet whispers
Here flowers smile and the grass is cool;
Here everything invites to the pleasures of love.
Come, my dearest, and amid these sheltered trees

Arnold Sinfonietta no 1

Malcolm Arnold was a British composer known for his remarkable contributions to both, concert and film music. His charming Sinfonietta is one of his early works which he completed in 1954 at the age of 33. It was on commission from the Boyd Neel Orchestra. The first movement presents pastoral melodies with colourful harmonies, followed by a slower movement with darker, melancholic lyrical melody. The piece ends with a rhyimical and enjoyable folk dance.

Mahler (arr Mahler and Puttmann, ed Mackinder) Five Rückert-Lieder

The collection of five *Rückert-Lieder* marked a notable change in compositional approach and style in Gustav Mahler's output. The early period of his compositional career was marked by works closely tied to the collection of poems entitled *Das Knaben Wunderhorn* (The Youth's Magic Horn), including his first four symphonies, his *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer) and his own settings of some of the Wunderhorn poems. However, following a near-fatal haemorrhage in 1901 that required nearly two months of recovery, it seems as though this experience drew Mahler's source of inspiration away from the childlike naivety and innocence of the Wunderhorn texts in favour of something with more philosophical depth. Mahler settled on five poems by Friedrich Rückert, which have far more of the 'real world' about them, with themes of life, death and love prevailing through them. Mahler originally published settings of four poems in 1901, and then wrote a fifth, *Liebst du*

um Schönheit, as a present for his wife, Alma, in 1902. He would subsequently write orchestral transcriptions of the original set of four, but never orchestrated the fifth himself; Max Puttmann would publish an orchestrated version of the fifth in 1916 that is reminiscent in many ways of Mahler's style, and so is regularly included in the orchestral set. Perhaps the most well-known of this set is the extraordinary *Ich bin der Welt abhanden gekommen*. A song that was deeply personal to Mahler, it describes the peace achieved through the speaker's withdrawal from the turmoil and tribulations of everyday life, absorbing oneself in the most meaningful and central aspects of their life: 'I live alone in my heaven, in my love, in my song!'

For this performance, Alex Mackinder has edited the original orchestrations by Mahler and Puttmann and reduced them down to suit the size of ensemble for the rest of the programme, but has endeavoured to stay faithful to the original instrumentation where possible.

Do not look into my songs!

I lower my gaze,
As if caught in the act.
I dare not even trust myself
To watch them growing.
Your curiosity is treason.
Bees, when they build cells,
Let no one watch either,
And do not even watch themselves.
When the rich honeycombs
Have been brought to daylight,
You shall be the first to taste!

I breathed a gentle fragrance!

In the room stood
A spray of lime,
A gift
From a dear hand.
How lovely the fragrance of lime
was!
How lovely the fragrance of lime
is!
The spray of lime
Was gently plucked by you;
Softly I breathe
In the fragrance of lime
The gentle fragrance of love.

At midnight

I kept watch
And looked up to heaven;
Not a star in the galaxy
Smiled on me
At midnight.

At midnight
My thoughts went out
To the dark reaches of space;
No shining thought
Brought me comfort
At midnight.

At midnight
I paid heed
To the beating of my heart;
A single pulse of pain
Was set alight
At midnight.

At midnight
I fought the battle,
O Mankind, of your afflictions;
I could not gain victory
By my own strength
At midnight.

At midnight
I gave my strength
Into Thy hands!
Lord over life and death,
Thou keepst watch
At midnight.

If you love for beauty,

O love not me!
Love the sun,
She has golden hair.
If you love for youth,
O love not me!
Love the spring
Which is young each year.
If you love for riches,
O love not me!
Love the mermaid
Who has many shining pearls.
If you love for love,
Ah yes, love me!
Love me always,
I shall love you ever more.

I am lost to the world

With which I used to waste much
time;
It has for so long known nothing
of me,
It may well believe that I am
dead.
Nor am I at all concerned
If it should think that I am dead.
Nor can I deny it,
For truly I am dead to the world.
I am dead to the world's tumult
And rest in a quiet realm!
I live alone in my heaven,
In my love, in my song!

Leif Tse

Leif Tse was recently music director of Streatham St Bart's Chamber Orchestra and South London String Orchestra and has conducted the Lithuanian State and the Hungarian National Szeged Symphony Orchestras. He is currently pursuing his Master of Performance in conducting at the RCM as a Christopher Hogwood Scholar after graduating from Guildhall School of Music and Drama with First Class Honours, where he trained as a baritone. With a particular interest in opera, Leif conducted Maldon Festival's 2022 Double Bill: *Une éducation manquée* and *Cox and Box*, and assisted Toby Purser on *Così fan tutte* at the Vienna Opera Festival. He has assisted Sir Antonio Pappano and Vasily Petrenko at the RCM and participated in masterclasses led by Sir Andrew Davis, Martyn Brabbins and Colin Metters.

Sam Scheer

Sam Scheer is a postgraduate conductor at the RCM where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has had masterclasses with Sir Andrew Davis, Martyn Brabbins and Vasily Petrenko. Sam is the founder and Music Director of The Campanella Orchestra, comprising the London conservatoires' top musicians. With Campanella Sam has conducted major symphonic works, which include Shostakovich's Ninth Symphony, Rachmaninov's Second Symphony and Stravinsky's *Firebird*. With Campanella he has performed concertos with some of the country's most exciting young soloists. Recently Sam has enjoyed close relationships with non-professional orchestras, being a regular conductor for both Benslow Music's chamber orchestra course and Sue Hadley's orchestral playdays. Experience with student ensembles include the University of London Symphony Orchestra and Hertfordshire County Youth Orchestra.

Michal Oren

Michal Oren is an award winning conductor and clarinetist from Tel-Aviv, Israel. She is currently studying for her Master of Performance in orchestral conducting at the RCM with a full scholarship. She was awarded distinction for her two Bachelors of Music in orchestral conducting and clarinet performance from the Buchmann-Mehta School of Music at the Tel Aviv University. Michal won first prize in the International Academy and Competition of Orchestra Conducting in Estoril (2023) and the Buchmann-Mehta School of Music conducting competition (2020). Recently, she won the second prize in the International Orchestral Conducting Competition Universidad de Almeria (2023). She is a Victor and Lilian Hochhauser Scholar, Residence Music Scholar of the Robert Anderson Trust, and since 2015, a scholar of the America-Israel Cultural Foundation. Michal is also the founder and musical curator of the Museum Orchestra of the Petach-Tikva Museum of Art in Israel.

Alex Mackinder

Born and raised in London, Alex is studying for a master's in orchestral conducting at the RCM, having previously received a master's (with distinction) in Classics at Durham University, where he won the student-peer-chosen Lifetime Achievement in Music and Theatre Award. Currently studying under Toby Purser, Peter Stark and Howard Williams, recent engagements include assisting Ryan Bancroft at the BBC National Orchestra of Wales in works by Schumann and Mahler, and the world premiere of Anian Wiedner's Violin Concerto with the RCM Philharmonic. He is the Founder and Artistic Director of The Sirius Orchestra, an ensemble that seeks to bring students from all of London's major music conservatoires together and provide extra-curricular musicmaking opportunities to assist their transition into the professional sphere. Concerts this season have featured Strauss' *Metamorphosen*, Beamish's Saxophone Concerto no 2 and Schumann's Symphony no 3, whilst forthcoming concerts this season will feature Sibelius' Symphony no 2 and Dvořák's Cello Concerto.

Julieta Kunik

Julieta Kunik is a soprano from Argentina, where she completed an undergraduate degree in opera studies at the National University of Arts. She was selected to play the role of Gretel in Humperdinck's *Hänsel und Gretel* with the university's opera company. In Buenos Aires she also sang in renowned theatres such as La Usina del Arte. Before starting her studies at RCM, Julieta was part of Morley Opera School and was granted a scholarship in her final term. Supported by The Kathleen Trust and The Jewish Student Aid Trust, Julieta is currently in her first year of a master's degree in vocal performance at the RCM, studying with Alison Wells. Her next performances at RCM include the Song Plus concert for International Women's Day in March and an Opera Scenes showcase in April, in which she will interpret *Virtù* in Monteverdi's *L'incoronazione di Poppea*.

Felicitas Wrede

Felicitas Wrede is a German Soprano currently studying with Amanda Roocroft at the RCM as an ABRSM scholar. Operatic roles include Pamina in *Die Zauberflöte*, Clomiri in *Imeneo*, the title role in *Die Kluge* by Orff and Gretel in *Hänsel und Gretel*. This summer she will be part of the Atelier Lyrique at the Verbier Festival singing the role of Alice Ford in *Falstaff*. She has participated in masterclasses with Angela Gheorghiu, Wolfram Rieger and Joseph Middleton. Felicitas has sung the first solo soprano part in *Lobesgesang* at the Gewandhaus Leipzig and sang in a concert of Handel arias at the Händelfestspiele Göttingen.

Alexandria Moon

Mezzo-soprano Alexandria Moon is a master's student at the RCM and holds the H F Music Award, supported by the Henry Wood Accommodation Trust. She studies with Janis Kelly and Caroline Dowdle and is also supported by the Drake Calleja, Countess of Munster, and Josephine Baker trusts. Recent highlights include being the soloist in Boulanger's *Psalm 130* conducted by Sir Andrew Davis (RCM), a recording of Jonathan Scheffer's *Four Ten Minute Operas* with the RSNO, role debuts as L'enfant (RCM), Cherubino (WOCO) and Mistress Ford (BYO, Opera Holland Park). Alexandria looks forward to debuting as Lucretia this summer for BYO and to joining the RCM's Opera Studio in September.

Violin I

Natasha Sutanto
Helena Thomas
Joe MacDonald
Alma Balazs

Violin II

Matilda Sacco
Masa Stopar
Maria Liaskovets

Viola

Anthony Ip
Izzy Nettle

Cello

James Dew
Angie Okano
Nok Him Chan

Double Bass

Aiyana Rennie

Flute

Samantha Rowe (pic)

Oboe

Ellie Leon
Patrícia Gomes (cor)

Clarinet

Catrin Davies

Bassoon

Will Hartley

Horn

Elias Giuliani
Henry Tsun Ho Lok

Trumpet

Stone Tung
Isaac Holt

Trombone

Adam Thomas
Andrew Wilson (bass)

Timpani/Percussion

Isaac Harari
Julie Scheuren

Harp

Jimena Eisele Farag

Piano/Celeste

Julie Metzmacher

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time of going to print.



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ROYAL

COLLEGE

OF MUSIC

London

JUNIOR FELLOW SHOWCASE:
LUCILLA ROSE MARIOTTI
The Carne Trust Junior Fellow

ECHOES OF FINLAND:
SIBELIUS IN SIGHT AND SOUND

Monday 4 March, 6pm
Performance Hall

JUNIOR FELLOW SHOWCASE: LUCILLA ROSE MARIOTTI

Monday 4 March, 6pm, Performance Hall

The concert project *Echoes of Finland: Sibelius in Sight and Sound* aims to transcend traditional boundaries by combining live performances of Sibelius' piano trios with an immersive experience that engages the senses. Drawing inspiration from the Finnish landscape, the project incorporates elements of nature and synaesthesia to create a multi-sensory journey for the audience.

Sibelius (1865–1957)	Piano Trio no 4 in C major JS 208 'Lovisa Trio' 16'
	i <i>Allegro</i>
	ii <i>Andante</i>
	iii <i>Lento – Allegro con brio</i>

Sibelius	Vesipisaroiita (Water Droplets) JS 216 2'
-----------------	---

Sibelius	Piano Trio in D major JS 209 'Korpo Trio' 32'
	i <i>Allegro moderato</i>
	ii <i>Fantasia: Andante – Andantino</i>
	iii <i>Finale: vivace</i>

Lucilla Rose Mariotti violin

Anna Crawford cello

Alexander Doronin piano



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Programme details correct at time of going to print.

Lucilla Rose Mariotti

Italian violinist Lucilla Rose Mariotti is currently studying with Itzhak Rashkovsky at the RCM for an Artist Diploma on a full scholarship. She is The Carne Trust Junior Fellow 2023–24 and is also a 2023 Boise Scholar. She completed her master's as an Anne and Brian Wadsworth Scholarship holder, graduating in 2023 with distinction. During her studies at RCM, Lucilla has also been supported by Help Musicians and the Albert Cooper Music Charitable Trust. Most recently, she has received the Daniele Gay Award for 2024, established and promoted by violinist Francesca Dego in collaboration with the Musica con le Ali Association, and supported by the Musica al Tempio Association.

From a young age, Lucilla Rose has performed as a soloist with many orchestras, including the Orquesta Sinfónica Simón Bolívar de Venezuela under the baton of Maestro Saglimbeni. She took part in the European Festival of Soloists Caracas, organised by the embassies of EU Member States and El Sistema. In 2021 she played solo in a world premiere of Thomas Linley's Concerto in Italy and recorded new works by Alfredo D'Ambrosio in Hungary. At the RCM, she has played as a soloist for Mozart's Violin Concerto K216 in a live-streamed orchestral masterclass with Maxim Vengerov. Additionally, she performed Pablo de Sarasate's *Navarra* with Maxim and other RCM musicians at the Royal Albert Hall.

Besides being a soloist, Lucilla Rose is also interested in chamber music, and in 2023, she participated in the International Musicians Seminar Prussia Cove in Cornwall.

Lucilla Rose has won numerous national and international competitions including the Kocian International Violin Competition in the Czech Republic, and the Eastbourne Symphony Orchestra's Young Soloist Competition. She recently participated in the Violins and Soul Salon Music Violin Competition at the AMADEUS Festival in Vienna. There, she won the Public Prize and the Grand Prize together with a two-year loan of a 1709 Antonio Stradivari violin from the Goh Family Collection.

UPCOMING EVENTS

CHAMBER SPOTLIGHT: SEVEN LAST WORDS

Wednesday 6 March, 6pm
Performance Hall

In this final Chamber Spotlight concert of the season, RCM quartets perform Haydn's contemplative masterpiece.

Patrick Fusco narrator
Haydn Seven Last Words of Christ

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

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Chamber Music Masterclass

with Mats Zetterqvist

Tuesday 5th March

Performance Hall, 6pm

The Royal College of Music welcomes back celebrated musicians from the Chamber Orchestra of Europe for a week long residency. As part of our series of events featuring members of the Chamber Orchestra of Europe, tonight's masterclass sees chamber groups from the RCM work closely with Swedish violinist Mats Zetterqvist.

Dvořák
(1841 – 1904)

String Quartet no 14 in A flat major op 105, B 193
iv Allegro non tanto

Sunrise Serenade

Zhi Hsuan Lim violin

Xiongyufan Miao violin

Anthony Ip viola

Jennifer Hui cello

Schubert
(1797 – 1828)

String Quartet no 14 in D minor D 810 'Death and the Maiden'
i Allegro

Dorian Rambaud violin

Amber Correa violin

Hugo Svensson viola

Yuwei Chen cello

Debussy
(1862 – 1918)

String Quartet G minor, op 10, L 91
i Animé et très décidé

Seion Quartet

Joe MacDonald violin

Sally Aiko Dando violin

Joe Berry viola

Carys Underwood cello

Mats Zetterqvist

Mats Zetterqvist was principal second violin of the COE from 2009 to 2017 and has remained an associate member. He joined the COE as guest leader in 1994 with conductors such as Boulez, Pretres, Chung and Fischer. In 2009 and 2010, he led the orchestra for projects in Tanglewood and New York's Lincoln Center, in performance of works by Bach, Mozart, Ligeti and Carter. Since he joined the COE, Mats has been involved in chamber music concerts and education and outreach projects. Mats graduated with a soloists diploma at the Stockholm Royal College of Music in 1976 and continued his studies at the Liszt Academy of Music in Budapest. Mats has been a soloist with all the leading orchestras of Sweden, with conductors such as Gennady Rozhdestvensky, Myung-whun Chung, Paavo Berglund and Leif Segerstam. His numerous solo recitals include works by JS Bach and Bartók. He was the leader of the Zetterqvist Quartet from 1974 to 2002 and the Zquartet until 2007. He was also leader of the Stockholm Radio Symphony Orchestra from 1989 to 1994. Mats was a member of Trio Mats alongside pianist Mats Widlund and cellist Mats Rondin. Mats has also appeared as a conductor with various chamber and symphony orchestras. He is a Professor of Chamber Music at Edsberg High School of Music in Stockholm and a member of the Stockholm Royal Academy of Music. He plays a 1768 Guadagnini violin.



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Programme details correct at time of going to print.

RCM CHAMBER MUSIC

Tuesday 5 March, 1.05pm

Performance Studio

JC Bach (arr Casadesus) (1735–1782)	Viola Concerto in C minor <i>ii Adagio molto espressivo</i>	6'
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Levi Andreassen double bass **Viviana Taga-Radu** piano

Bozza (1905–1991)	Image	5'
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Enya Bowe flute

Rachmaninoff (1873–1943)	Etudes-Tableaux op 39 <i>No 5 in E flat minor</i>	5'
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Mariam Loladze-Meredith piano

Saint-Saëns (1835–1921)	Fantasie for Violin and Harp op 124	14'
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Lucy Ruuskanen violin **Annest Davies** harp

R Moulds (b 1958)	Three Russian Songs	7'
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Astral Quartet

Leopoldo Mugnai soprano saxophone **Oliver Lee** alto saxophone

Annabella Chenevix Trench tenor saxophone **Ethan Townsend** baritone saxophone

Schubert (1797–1828)	Piano Quintet in A major D 667 'Trout' <i>i Allegro vivace</i>	12'
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Wyatt Li viola **Manon Ballet** violin **Edward Chio** cello

Mafalda Ribeiro double bass **Johanna Henschel** piano

Upcoming Events

CHAMBER SPOTLIGHT - SEVEN LAST WORDS

Wednesday 6 March, 6pm

Performance Hall

In this final Chamber Spotlight concert of the season, RCM quartets perform Haydn's contemplative masterpiece.

Repertoire to include:

Haydn The Seven Last Words of Christ

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.



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ROYAL

COLLEGE

OF MUSIC

London

**CHAMBER SPOTLIGHT:
SEVEN LAST WORDS**

Wednesday 6 March, 6pm
Performance Hall

CHAMBER SPOTLIGHT: SEVEN LAST WORDS

Wednesday 6 March, 6pm, Performance Hall

Haydn

(1732–1809)

Seven Last Words of Christ

Introduction

*Sonata I – 'Father, forgive them, for they know not
what they are doing.'*

*Sonata II – 'Truly I tell you, today you will be with me
in paradise.'*

Sonata III – 'Woman, here is your son.'

*Sonata IV – 'My God, my God, why have you
forsaken me?'*

Sonata V – 'I thirst.'

Sonata VI – 'It is finished.'

Sonata VII – 'Father, into thy hands I commit my spirit.'

Coda – Earthquake

Patrick Fusco narrator

Fiora Quartet (Sonatas I and II)

Sonora Quartet (Sonatas III and IV)

Inverno Quartet (Sonatas V, VI, and VII)



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Tonight, in our final Chamber Spotlight this term, the three quartets on the RCM's recently established String Quartet Platform combine to perform Haydn's dramatic and immersive *Seven Last Words of Christ*.

Despite becoming one of the most well-known Classical composers, Joseph Haydn's beginnings were humble; neither of his parents – a wheelwright and a cook – were musical. Recognising his potential and knowing his opportunities in their Austrian hometown of Rohrau were limited, his parents sent six-year-old Haydn to Hainburg to study with a relative who was the choirmaster there. He showed promise on the harpsichord and violin and was a particularly fine choral treble, later being accepted in the choir of St Stephen's Cathedral in Vienna. Following his dismissal from the choir (for chopping off a fellow chorister's pigtail), 17-year-old Haydn embarked on a turbulent freelance career, eventually earning security through aristocratic patronage, most notably as the Kapellmeister (music director) within the court of the prestigious Esterházy family, where he remained for most of his career.

Haydn had a revolutionary impact on chamber music, particularly on the emergence and development of the string quartet. Haydn wrote 68 string quartets, nearly triple the number written by Mozart or Beethoven. Under Haydn, the string quartet grew from the string trios of the Baroque period (usually melody-heavy with a basic continuo part) to a musical representation of Enlightenment social ideals. These traits included a balanced dialogue between all four instruments, with a refined structural and tonal pattern, usually encompassing four movements that facilitate the largescale resolution of dissonance across the work: a sonata-form quick first movement, a slower movement in a related key, a minuet and trio, and a fast final movement that allows a return to the home key. However, having embedded this structure within the genre, Haydn also retained the authority to experiment within it, often bending his own rules in later works.

The *Seven Last Words of Christ*, written in 1786, displays Haydn's ingenuity at combining string quartet ideals within larger, more unusual orchestral settings. It was originally commissioned as an orchestral work for the Good Friday service at the Oratorio de la Santa Cueva in Cadíz, Spain, a church set beneath ground, where orchestral and choral works were often interspersed within the bible readings. During the Good Friday service, the church was draped in black and sparsely lit, and corresponding music required a sombre character. Haydn's score consisted of seven melancholic orchestral adagios accompanying readings of the seven last sentences spoken by Christ during his crucifixion, designed, in Haydn's own words 'to create a profound impression on even the most inexperienced listener'. It was adapted for string quartet a year later, and the resulting work marries the elegant, balanced dialogue and dissonance-resolution techniques of the quartet genre with the drama and gravitas of the orchestral original.

Despite the movement pattern lacking the usual pacing of a classical string quartet (fast – slow – faster – fastest), Haydn admirably maintains impulsion across the course of the seven 'sonatas'; he admitted to his publisher that this was a challenge, which he overcame through unprecedented tonal variety as compared to contemporary works. An anguished introduction in D minor (a key often used to symbolise death) leads to the first sonata in B flat minor, before travelling in the six following, passionate sonatas to keys including E major, G major and F minor, before closing with a finale labelled *Earthquake*. This faster, suspenseful coda returns us from the meditative, dreamlike realm, to a harsher reality, concluding, unusually, not in the opening key of D minor but in C minor, perhaps hinting at forthcoming unresolved trials in the wake of Christ's departure.

The work is also underscored by its close relationship to the biblical text; Haydn excerpted seven lines spoken during Christ's crucifixion from all four gospels, and in the string quartet version inscribed one beneath the violin's opening phrase in each sonata, to evoke the readings from the original Good Friday service. Since its publication, a performance tradition has been established of the vocalisation of these inscriptions by a narrator to mimic the circumstances of the premiere. Tonight, we uphold this with interpolated readings by RADA actor Patrick Fusco.

Patrick Fusco

Patrick Fusco is a 24-year-old Northern-Irish actor. He began his theatrical journey at the National Youth Theatre before training at RADA, graduating in 2023. He has appeared on several London stages along with television work. Recent credits include HBO's *The Regime*, ITV's *Quiz*, *Twelfth Night* (RADA), *Frankenstein* (RADA), *Gaslight* (RADA), *Waiting For Godot* (RADA), *Gloria* (RADA), *The Provoked Wife* (RADA), *Macbeth* (RADA), *Days of Significance* (Arcola) and *A Midsummer Night's Dream* (Etcetera Theatre). Patrick is an avid golfer and rock-climber, and also enjoys skiing. He has a passion for playing the piano, writing poetry and filmmaking.

Fiora Quartet

Deniz Sensoy violin **Isabella Todes** violin **Mitzi Marley Clarke** viola
Berniya Hamie cello

Formed at the RCM in 2021, the Fiora Quartet was mentored by the Sacconi Quartet from 2021–23 and won second prize in the RCM String Quartet Competition in 2022. Most recently, the Quartet has been selected as one of three quartets on the RCM String Quartet Platform scheme for 2023–24. The Quartet performs regularly throughout the RCM, including a side-by-side concert with the Brodsky Quartet celebrating Shostakovich in November 2023, the Quartetto di Cremona showcase concert in May 2023, RCM Chamber Festival 2023, Super String Sunday 2023, and public masterclasses with the Chiaroscuro Quartet, Brodsky Quartet, Rachel Podger and Mats Zetterqvist. The Quartet has also performed at the Chipping Campden Festival and Sacconi Festival in Folkestone, and worked with artists including Nathan Braude, Daniel Rowland, Rafael Todes and the Marmen Quartet. The Quartet has recently been selected as semi-finalists in the upcoming Royal Over Seas League Competition. Deniz Sensoy holds the Queen Elizabeth The Queen Mother Scholarship and plays a Thomas Perry violin generously loaned by Florian Leonhard. Isabella Todes plays a Testore violin, Luca Wadham plays a 1677 Grancino viola on loan from the Royal Academy of Music and Berniya Hamie holds an ABRSM full scholarship and plays on a John Betts cello on loan from the RCM.

Inverno Quartet

Ugne Zuklyte violin **Theo Elwes** violin **Rocio Ortega Lopez** viola **Elizaveta Lessoun** cello

The Inverno Quartet was formed at the RCM in September 2022. The members, all pursuing undergraduate degrees at the College, have received coaching from Emily Sun, Ben Hancox, Sinead O'Halloran, Adrian Levine, Simon Rowland-Jones and Robert Max. The Quartet has performed alongside RCM String Quartet Fellows the Alkyona Quartet, and has participated in masterclasses with the Pavel Haas Quartet, the Marmen Quartet and the Brodsky Quartet. The Quartet has participated in two Music Works Sundays at Kings Place, supported by the Albert and Eugenie Frost Music Trust, with instruction from Robert Max and Catherine Manson. Regular performances as part of the RCM's Chamber Music series have included recitals in the Performance Hall, Amaryllis Fleming Concert Hall, and the RCM Museum, as well as performances at external partners St Mary Abbot's Church, the Austrian Cultural Forum and Sledmere House. The Inverno Quartet has recently auditioned to become Kirckman Concerts Young Artists and is currently one of three quartets participating in the RCM's String Quartet Platform for 2023–24.

Sonora Quartet

Maria Noskova violin **Emily St Clair** violin **Maya de Sousa** viola
Alexander Boyd Bench cello

The Sonora Quartet, formed in 2022, is composed of second-year undergraduate RCM instrumentalists. Very enthusiastic and dedicated to chamber music, the Quartet has received coaching and guidance from ensembles such as the Sacconi Quartet, Marmen Quartet, and Pavel Haas Quartet, and RCM visiting coaches including Brian O’Kane and Marc Danel. Additionally, the Quartet has been guided by Ralph de Souza and Michael Gurevich from the Endellion Quartet and London Haydn Quartet respectively. The Quartet has performed at the RCM, St Mary Abbots Church and the Austrian Cultural Forum, and has premiered and performed works written by fellow RCM composers, including *November* and *Away* by Asher Joyce and *Quiberee Bay* by Rieko Makita. The Sonora Quartet was amongst three RCM quartets selected to play Van Bree’s *Allegro for Four Quartets* in the RCM’s Super String Sunday 2023 alongside RCM String Quartet Fellows the Alkyona Quartet. Recent repertoire includes Haydn op 76 no 4 *Sunrise*, Beethoven op 95 *Serioso* and Brahms’ String Quartet no 2 in A minor. The Sonora Quartet is one of three upcoming quartets on the RCM’s String Quartet Platform programme for 2023–24.

RCM String Quartet Platform

Across the academic year, the exceptional quartets chosen to take part in the RCM’s String Quartet Platform present a varied programme of concerts and events, including spotlight performances at the RCM Chamber Music Festival and at FestivALL. To support their performances, these RCM string quartets receive intensive training from distinguished chamber musicians and conclude their participation in the scheme with a final showcase concert in the summer term, this year on 20th June.

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road, London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes martenot

RCM Symphony Orchestra

Messiaen Turangalîla-Symphonie

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen. Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalîla* is a ten-movement work that encapsulates all manner of musical styles. From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes martenot, and from striking brass fanfares to virtuosic piano canenzas, *Turangalîla* is a tour de force that truly engages the senses. Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Available from the Southbank Centre website: www.southbankcentre.co.uk

RCM SCHOLARSHIPS

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SIDE BY SIDE: CHAMBER ORCHESTRA OF EUROPE

Thursday 7 March 2024, 6pm

Amaryllis Fleming Concert Hall

Mats Zetterqvist director

Richard Hosford clarinet

Jan Harshagen horn

RCM Chamber Orchestra



Chamber
Orchestra
of Europe

SIDE BY SIDE: CHAMBER ORCHESTRA OF EUROPE

Thursday 7 March 2024, 6pm | Amaryllis Fleming Concert Hall

Mats Zetterqvist director

Richard Hosford clarinet

Jan Harshagen horn

RCM Chamber Orchestra

Dvořák	Symphony no 8 in G major op 88 B 163	34'
(1841–1904)	<i>i Allegro con brio</i>	
	<i>ii Adagio</i>	
	<i>iii Allegretto grazioso – Molto vivace</i>	
	<i>iv Allegro ma non troppo</i>	

This week the RCM welcomes back members of the Chamber Orchestra of Europe for a week long residency to share their experience and expertise with RCM musicians. The residency includes masterclasses, rehearsals and this evening's performance. Some of our most talented musicians also had the opportunity to audition for the COE's 'On Tour Education Programme'. Successful RCM musicians will be invited to join a four to five day tour to experience life on the road with the orchestra, receive lessons from the COE principals, take part in chamber music sessions with COE musicians, observe rehearsals and attend concerts.



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This evening members and former members of the COE perform alongside the RCM Chamber Orchestra in Dvořák's uplifting Eighth Symphony, a work greatly inspired by the folk melodies of his Bohemian homeland.

Written in 1889, Dvořák composed the work while at his summer residence in Vysoká in response to his election to the prestigious Emperor Franz Joseph Czech Academy for Sciences, Literature and Arts. The premiere took place in Prague in February 1890 with the composer himself conducting. It was a resounding success. The work's UK premiere in April of that year followed suit, leaving a lasting impression not only on the critics and the public, but also the composer. Following the performance at St James's Hall, London, Dvořák told fellow composer Václav Juda Novotný that applause followed each movement, so much so that by the end of the third movement, he recalled turning around on the podium to thank the audience several times. Following the end of the final movement, applause resounded from both the audience and the orchestra. Rife with pastoral themes, the work is written in the traditional symphony format with four movements each containing an abundance of musical themes derived from Czech and Bohemian material.

In contrast to Dvořák's earlier works which were published by Berlin-based Simrock, Symphony no 8 was published by the London firm, Novello. Prior to the publication Dvořák had a good relationship with Simrock. The publishing house had partly been responsible for his fame following its commission and publication of his *Slavonic Dances*. However, a dispute over the composer's payment for the Symphony caused Dvořák to break his contract with Simrock in favour of Novello's more attractive sum. The publication by the well-known English house led to the occasional subtitling of the work as Dvořák's 'English' Symphony — a bizarre title for a work so resoundingly Czech in its musical language.

Chamber Orchestra of Europe

From the start, the COE's identity was shaped by its partnerships with leading conductors and soloists. It was Claudio Abbado above all who served as an important mentor in the early years. He led the COE in staged works such as Rossini's *Il viaggio a Reims* and *Il barbiere di Siviglia* and Mozart's *Le nozze di Figaro* and *Don Giovanni* and conducted numerous concerts featuring works by Schubert and Brahms in particular. Nikolaus Harnoncourt also had a major influence on the development of the COE through performances and recordings of Beethoven's symphonies and opera productions at the Salzburg, Vienna, and Styriarte festivals. Currently the Orchestra works closely with Sir András Schiff and Yannick Nézet-Séguin, who are both Honorary Members following in the footsteps of Bernard Haitink and Nikolaus Harnoncourt.

The COE has strong links with the Festspielhaus Baden-Baden, the Cologne, Luxembourg and Paris philharmonies, Kammermusiksaal der Philharmonie in Berlin, the Concertgebouw in Amsterdam and the Alte Oper in Frankfurt. In partnership with the Kronberg Academy, the COE became the first-ever orchestra in residence at the Casals Forum from 2022. The COE has also been orchestra in residence at the Esterhazy Palace in Eisenstadt since 2022.

The COE's recordings have won numerous international prizes, including two Grammys and three Gramophone Record of the Year awards. The most recent release is an archive recording of Schubert's symphonies performed at the Styriarte Festival in Graz in 1988 with Nikolaus Harnoncourt. The CD box set has been enthusiastically received by critics and the orchestra has since released a box set of archive recordings with Nikolaus Harnoncourt, featuring works by Haydn, Mozart, Beethoven and Brahms. In 2022 the COE released the Sibelius Symphonies on DVD and BluRay, conducted by Paavo Berglund at the Helsinki Festival in 1998. In 2023, the recordings of Clara Wieck-Schumann's and Robert Schumann's piano concertos with Beatrice Rana and Yannick Nézet-Séguin were released to international acclaim. Deutsche Grammophon plans to release COE's Brahms symphonies, recorded at the Baden-Baden Festspielhaus with Yannick Nézet-Séguin, this year.

In 2009, the COE Academy was created in order to give a select group of exceptional students the chance to study with the principal players of COE and, importantly, to give the students the opportunity to travel 'on tour' with the orchestra.

The COE is a private orchestra which receives invaluable financial support from particularly the Gatsby Charitable Foundation and a further number of Friends including Dasha Shenkman, Sir Siegmund Warburg's Voluntary Settlement, the Rupert Hughes Will Trust, the Underwood Trust, the 35th Anniversary Friends and American Friends.

Mats Zetterqvist

Mats Zetterqvist was principal second violin of the COE from 2009 to 2017 and has remained an associate member. He joined the COE as guest leader in 1994 with conductors such as Boulez, Pretres, Chung and Fischer. In 2009 and 2010, he led the orchestra for projects at Tanglewood and New York's Lincoln Center, in performance of works by Bach, Mozart, Ligeti and Carter. Since he joined the COE, Mats has been involved in chamber music concerts and education and outreach projects. Mats graduated with a soloists diploma at the Stockholm Royal College of Music in 1976 and continued his studies at the Liszt Academy of Music in Budapest. Mats has been a soloist with all the leading orchestras of Sweden, with conductors such as Gennady Rozhdestvensky, Myung-whun Chung, Paavo Berglund and Leif Segerstam. His numerous solo recitals include works by JS Bach and Bartók. He was the leader of the Zetterqvist Quartet from 1974 to 2002 and the Zquartet until 2007. He was also leader of the Stockholm Radio Symphony Orchestra from 1989 to 1994. Mats was a member of Trio Mats alongside pianist Mats Widlund and cellist Mats Rondin. Mats has also appeared as a conductor with various chamber and symphony orchestras. He is a Professor of Chamber Music at Edsberg High School of Music in Stockholm and a member of the Stockholm Royal Academy of Music. He plays a 1768 Guadagnini violin.

Richard Hosford

Richard Hosford has a busy career both as a soloist and as chamber musician, as well as being Principal Clarinet of the BBC Symphony Orchestra. As a member of the Chamber Orchestra of Europe for more than 20 years, Richard toured the world, performing the Mozart, Weber and Nielsen concertos as soloist with conductors Claudio Abbado, Sir Colin Davis, Michael Tilson Thomas, Oscar Schumsky, Sir Roger Norrington, Gerard Korsten and Paavo Berglund. He has recorded the Mozart and Copland concertos with the COE and Alexander Schneider on ASV. For several years he was Principal Clarinet with the London Philharmonic. He gave the first broadcast of Robin Holloways' Clarinet Concerto with the BBC Symphony Orchestra and performed Harrison Birtwistle's *Melencolia*, the Finzi and Copland concertos with them as soloist, as well as a double concerto by Peter Eotvos. Richard Hosford is a committed chamber musician and has recorded all the major repertoire for wind ensemble with the Wind Soloists of the COE. He has recorded with the chamber ensembles Domus, Endymion, Florestan, Kungsbacka and Conchord. He is a leading member of the Gaudier Ensemble. In 1998 he became a member of the Nash Ensemble with whom he tours and broadcasts regularly and recorded all the major chamber works of Poulenc and Saint-Saëns. Richard has taught at the RCM for 25 years and regularly gives masterclasses at leading conservatoires and specialist music schools around the UK.

Jan Harshagen

Jan Harshagen started studying the horn at the age of eleven with the principal horn of the Frysk Orkest. His first appearances as a soloist date back to his time with this orchestra, with whom he performed horn concertos by Mozart, Telemann, Flosmann and Strauss. In 1980, he entered the Amsterdam Conservatoire to study with Vicente Zarzo, solo horn with the Residentie Orkest The Hague. In his second year, he joined the Amsterdam Philharmonic Orchestra and also became one of the principal horns of the European Community Youth Orchestra (ECYO). With the ECYO, he performed with world-renowned conductors including Sir Georg Solti, Daniel Barenboim, Claudio Abbado and James Judd. When the COE was formed in 1981 by alumni from the ECYO, Jan was invited to join straight away but had to decline this offer because of his position in the Amsterdam Philharmonic. He eventually left that position in 1989 in order to have more availability for the COE, with whom he had been performing as a guest since 1983. In parallel to his work with the COE, Jan performs with several dutch orchestras, including the Royal Concertgebouw Orchestra. As a member of the ASKO-Schoenberg ensemble, he also takes part in contemporary music projects. He has performed as a soloist with a number of orchestras, such as the Noord Nederlands Orkest, the Nederlands Ballet Orkest, the Promenade Orkest, the Amsterdam Sinfonietta and the Solisti Veneti. He is also a very keen chamber musician.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

Violin I

Esther Zaglia
 Mira Maron
 Marsha Ford
 Catherine Alsey
 Molin Han
 Gaoyang Yang
 Daniela Guillen Garcia
 Peng Zhen
 Xiongyufan Miao
 Angele Sevestre

Violin II

Zea Hunt
 Anya Robins
 Lucy Ruuskanen
 Kaja Seseck
 Mine Ibrahim
 Julie Piggott
 Zhi Hsuan Lim
 Masa Stopar

Viola

Aisha Goodman
 Clem Pickering
 Scott Storey
 Paul Fitzgibbon
 Anthony Ip
 Summer Brooks

Cello

Marion Portelance
 Aurelien Pinchon
 Olivia Da Costa
 Huayi Chen
 Rasmus Andersen
 Yuwei Chen

Double Bass

Daniil Margulis
 Mingze Li
 Lydie Horsford
 Davide Scafarto

Flute

Billy Hui
 Zoe Rasmussen (pic)

Oboe

Kara Battley
 Lizzy Russell (cor)

Clarinet

*Richard Hosford**
 Lucia Porcedda

Bassoon

Will Kidner
 Emily Ambrose

Horn

*Jan Harshagen**
 Tom Findlay
 Jack Bradley-Buxton
 Henry Hui

Trumpet

Eoin O’Gorman
 Becky Strentz

Trombone

Robyn Anderson
 Edward Simons
 Jose Teixeira (bass)

Tuba

Josh Allen

Timpani

Kian Hsu

Personnel correct at the time of going to print.

Italics denote section principals.

* COE

The RCM would like to thank the following orchestral coaches:

Mats Zetterqvist (tutti strings)
 Richard Hosford (woodwind)
 Jan Harshagen (brass)

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road,
London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen Turangalîla-Symphonie

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen.

Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalîla* is a ten-movement work that encapsulates all manner of musical styles. From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes Martenot, and from striking brass fanfares to virtuosic piano cadenzas, *Turangalîla* is a tour de force that truly engages the senses.

Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Tickets available from the Southbank Centre website, www.southbankcentre.co.uk

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

RCM AT ST. MARY ABBOTS

Friday 8 March, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

JS Bach (1685–1750)	Cello Suite no 2 in D minor BWV 1008 <i>i Prelude</i>	6'
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Kesara Bunayamongkol cello

Shostakovich (1906–1975)	Prelude and Fugue no 3 in G major, op 87	4'
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Beethoven (1770–1827)	Piano Sonata in E flat major, op 7 <i>iv Rondo. Poco allegretto e grazioso</i>	8'
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Neo Hung piano

Ryo Noda (b 1948)	Improvisations 1 and 2	9'
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Jingqian Xiu saxophone

JS Bach (1685–1750)	Prelude and Fugue vol I no 9	3'
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Beethoven	Piano Sonata no 6 in F major op 10 no 2 <i>i Allegro</i>	5'
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Chopin (1810–1849)	Etude op 25 no 10	4'
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Adrian Henke piano

Smetana (1824–1884)	Piano Trio no 1 in G minor op 15 <i>iii Finale: presto</i>	9'
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Amber Correa violin **Lily Dai** cello **Lindsay Luo** piano

Upcoming Events

MUSIC IN THE MUSEUM

Friday 15 March, 12.30pm

Museum Gallery

Repertoire to include:

JS Bach Partita in D minor

Robert Baird Elysian Beaches

Debussy Sonate pour flûte, alto et harpe

Takashi Yoshimatsu When a Bird Dreams of Moonbeams

Debussy String Quartet in G minor op 10

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 9 March 2024, 3pm
Performance Hall

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- | | | |
|------|--|------------|
| 3.00 | Emily He <i>cello</i> (pupil of Ariane Zandi)
Faure <i>Apres un Reve</i> | 3.5' |
| 3.15 | Jackie He <i>viola</i> (pupil of Karen Bradley)
Glazunow <i>Elegie</i>
Vaughan Williams <i>Christmas Dance</i> | 5.5'
2' |
| 3.30 | Emily Elliott <i>cello</i> (pupil of Eun Una Cho)
Beethoven <i>Cello Sonata no3 in A major op69</i>
<i>i Allegro ma non tanto</i> | 9.5' |
| 3.45 | Kendra Wilberforce <i>viola</i> (pupil of Karen Bradley)
Bach <i>cello Suite no1 in G BWV1007</i>
<i>i Prelude v Minuets I and II</i> | 5.5' |
| 4.00 | Piano Trio (Gamal Khamis <i>tutor</i>)
Victoria de Melo <i>piano</i> Kiara Taylor <i>violin</i> Aglaia Carvalho-Dubost <i>cello</i>
Clara Schumann <i>Piano Trio in G minor op17 i Allegro Moderato</i> | 8' |

- 4.15 Sophie Byrne *saxophone* (pupil of Sarah Markham)
 Ronald Binge Saxophone Concerto *i Allegro spiritoso* 5'
- 4.30 Intermediate Cello Ensemble (Robin Thompson-Clarke *tutor*)
 Andrew Ah-Weng, Emily Elliott, Kohana Fish, Lucas Gebrehiwet,
 Anna Lea Gonzales Duba, Atticus Larard, Tyrone Musngi,
 Isabella Song, Jamie Zweimueller
 Friedrich Metzler String Quartet *ii Langsam iv Kraftvoll bewegt* 8'
- 4.45 String Quartet (Eun Una Cho *tutor*)
 Noah Keleta & Hector Bizet *violin*
 Julieta Gutierrez Portilla *viola* Atticus Larard *cello*
 Dvorak String Quartet no12 in F major op96 *American*
i Allegro ma non troppo 10'
- 5.00 String Quartet (Stephen Bryant *tutor*)
 Lachlan Edwards & Arabella Thornton *violin*
 Nathan Agbesi *viola* Eva Gowen *cello*
 Smetana String Quartet no1 *From My Life*
i Allegro vivo appassionato 8'



Royal College of Music Junior Department,
 Prince Consort Road, London SW7 2BS
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Miranda Francis *Head of Junior Programmes*
 Gill Redfern *Operations Manager*
 Anna Waszak *Administrative Coordinator*
 John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Spring Concert

Today's concert is dedicated to the memory of Charles Hine
clarinettist, conductor and former JD teacher

Saturday 9 March 2024, 5.30pm
Amaryllis Fleming Concert Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. For further details, please see RCM Public Recording Policy at www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Symphonic Wind Orchestra

Anthony Bailey *conductor*

Grieg edited A Bailey	Funeral March in Memory of Rikard Nordraak	7'
Prokofiev	March op99	3'
Bailey	Mahleriana	5'
	<i>Premiere of version for Symphonic Wind Orchestra</i>	

Upper Voices

Joy Hill *conductor* James Gough *organ/piano*

Britten	Missa Brevis op63 iii Sanctus & Benedictus	3.5'
Holst	Choral Hymns from the Rig Veda iii Hymn to Vena	5'
	<i>texts from the oldest books of sacred Hinduism</i>	

String Orchestra

Christopher Hiron *director*

Holst	St. Paul's Suite	12'
	<i>i Jig ii Ostinato iii Intermezzo iv Finale The Dargason</i>	

Saxophone Ensemble

Sarah Markham *conductor*

Nigel Wood	Where Spirits & Demons Dance	7'
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Sinfonia

Robert Hodge *conductor*

Holst	Ballet Music from The Perfect Fool op29	10'
Alan Silvestri	Back to the Future Suite	6'

Symphonic Wind Orchestra

Charlie Zha, Juliet Hesse, Emma Pang, Ka Men Yau, Rory Zweimueller,
Daniella Tsekhanovych-Grimak, Vivian Nash *flute*

Lucy Palfery, Leah Wiseman, Euna Oh, Alec Thurbin *oboe*

Leandra Li, Octavia Mackie, Noah Keleta, Qaali Rothmaler, Thomas Bailey,
Clare Jennings *clarinet*

Kezia Colton, Jake Fokes, Sam Saxton, Sophie Byrne, Lucy Palfery, Rory Johnston *saxophone*
Rebekah Tate, Mehdi Uwehemu, Elm Hards, Florence Clarke *bassoon*

Tom Hutchison, Niara Fell, Arthur Kay, Lillia Rose Pirie *horn*

James Tweedie, Elara Jacobs, Thomas Byrne, Daisy Bokor-Ingram *trumpet*

Esme McPartland, Maxine Chu, Ben Clarke *trombone*

Sunny Anderson *tuba*

Hewei Chen *double bass*

Luke Crown, Jacob Carr, Joshua Clark, Angus Wong, Hayley Wong,
Toby Shephard-Blandy *timpani & percussion*

Upper Voices

Mae Amin, Thomas Byrne, Niara Fell, Elm Hards, Juliet Hesse, Elara Jacobs,
Katherine Jin da Silva, Clementine Luck, Methu Menuwara, Beatrice Murray,
May Noble-Eales, Lucy Palfery, Lillia-Rose Pirie, Sophie Pugsley, Caitlin Reynolds,
Bonnie Shaw, Alma Silvera, Lilico Ueno, Leah Wiseman, Isabel Woolf, William Yu

String Orchestra

Natan Sarkar, Aaron Tian, Keira Asad, Katherine Jin Da Silva, Francesca He, Sean Lau,
Aidan Zhao, Samvid Sridhar *violin I*

Nirvana Che-Lai, Rory Zweimueller, Kazuki Kyo, Emma Seymour, Dorcas Kok,
Hania Djimali, Torry Jang, Elyssa Kiang *violin II*

Isabella Ward, Kendra Wilberforce, Imogen Bloom, William Yu,
Julieta Gutierrez Portilla *viola*

Alex Cetateanu, Anna Lea Gonzalez Duba, Hugo Borrión, Alma Silvera, Anaiah Kashim,
Cynthia Ung, Sami Uwahemu, Sam Lewens *cello*

Jacob Bailey, Rundong Liu, Ka Wing Yau, Amelie Greenstein, Yuer Chen *double bass*

Saxophone Ensemble

Isaac Appleton, Amalia Beeko, Ben Bown, Sophie Byrne, Kezia Colton, Jake Fokes,
Rory Johnston, Nina Linn, Sophie Pugsley, Amelie Sainsbury, Sam Saxton, Arion Thompson

Sinfonia

Tolga Mardin, Elena Tomey, Michelle Wang, Tristan McCardel, Imogen Gray,
Isabel Woolf, Lilico Ueno, Caitlin Reynolds, Damian Kok, Jane Lee, Caia Harris,
Ka Men Yau, Lucia Rapisarda Okamoto *violin I*

Beatrice Murray, Elisa Kandasamy Lozano, Khloe Capalad, Kiara Taylor, Nirvana Che-Lai,
Noah Keleta, Zachary Lam, Eliza De Silva, Florence Mather, Teresa Kiang, Hector Bizet,
Rosie Rodriguez-Vassiliou, Kazuki Kyo *violin II*

Katie Cheung, Shenxy Loong, Jackie He, Izabella Ward, Kendra Wilberforce,
Eva Al-Shimmeri, Julieta Gutierrez Portilla, Imogen Bloom *viola*

Jamie Zweimueller, Suzannah Clark, Ludovico Wernig, Kalli Ziegler,
Aglaia Carvalho-Dubost, Tyrone Musngi, Michael Erskine, Isaac Appleton, Emily Price,
Atticus Larard, Evelyn Yang, Caspian Lee, Emily Elliott, Jamie Dickinson *cello*

Patrick Marks, Victoria Young, Bonnie Shaw, Qixuan Han, Lucas Tao, Thommy Bailey,
Kiran Grover *double bass*

Jennifer Chen, Indiana Leech, Hanhan Qu, Charlie Zha, Juliet Hesse *flute*

Alex Pylypenko, Lucy Palfery, Leah Wiseman, Euna Oh *oboe*

Saskia Carter, Cecilia Committeri, Leandra Li, Sophie Byrne, Qaali Rothmaler *clarinet*

Rebekah Tate, Elm Hards, Mehdi Uwahemu *bassoon*

Tom Hutchison, Lillia Rose Pirie, Niara Fell, Arthur Kay *horn*

Lucas Gebrehiwet, Eleanor McKenzie-Jones, Oscar Lamb, Thomas Byrne *trumpet*

Esme McPartland, Ben Clarke, Maxine Chu *trombone*

Sunny Anderson *tuba*

Octavia Mackie, Joshua Clark, Angus Wong, Luke Crown, Chris Terian *timps & percussion*

Emira Kangesan, Liam Ko, May Noble-Eales *harp*



Royal College of Music Junior Department,
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Miranda Francis *Head of Junior Programmes*

Gill Redfern *Operations Manager*

Anna Waszak *Administrative Coordinator*

John Mitchell *Performance Manager*

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 11 March, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Today's concert is the last European Horizons of the Spring Term. The series will resume on Monday 22nd April

Schubert (1797–1828)	Piano Sonata no 16 in A minor D 845	24'
	<i>i Moderato</i>	
	<i>ii Andante poco mosso</i>	
	<i>iii Scherzo: Allegro vivace - Trio: Un poco più lento</i>	
	<i>iv Rondo: Allegro vivace</i>	

Zekun Ji piano

Beethoven (1770–1827)	Sonata no 18 in E flat major op 31 no 3	8'
	<i>i Allegro</i>	

Xiaoye Wei piano

Dvořák (1841–1904)	Piano Trio no 4 in E minor B166 'Dumky'	17'
	<i>i Lento maestoso</i>	
	<i>iii Andante – Vivace non troppo</i>	
	<i>v Allegro – meno - tempo primo</i>	

Joe MacDonald violin
Theodore Baujard cello
Josh Milton piano

TURANGALĪLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road, London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen Turangalila-Symphonie

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen. Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalila* is a ten-movement work that encapsulates all manner of musical styles.

From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes martenot, and from striking brass fanfares to virtuosic piano cadenzas, *Turangalila* is a tour de force that truly engages the senses. Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Available from the Southbank Centre website: www.southbankcentre.co.uk

ROYAL COLLEGE OF MUSIC

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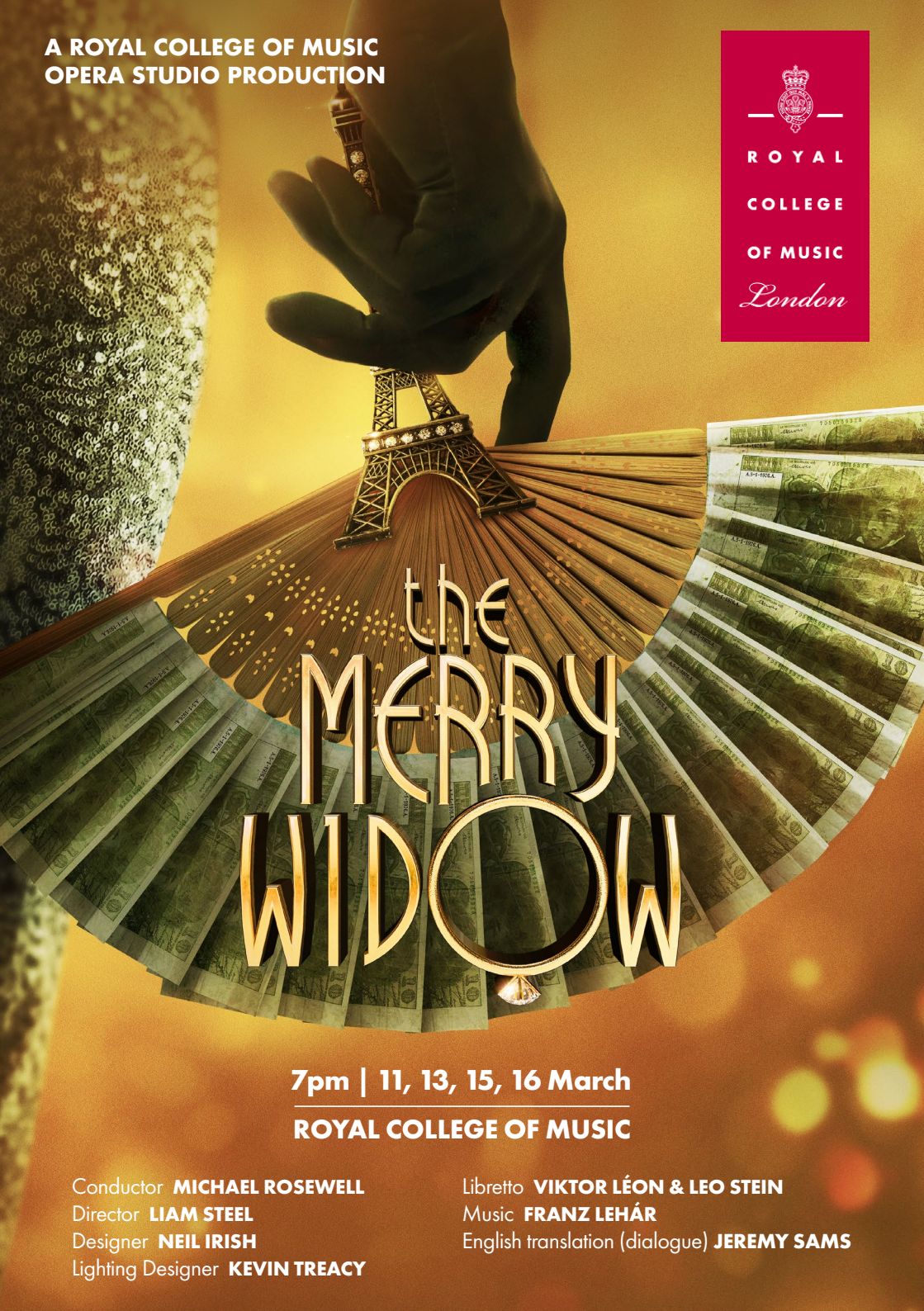
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A ROYAL COLLEGE OF MUSIC
OPERA STUDIO PRODUCTION



ROYAL
COLLEGE
OF MUSIC
London



the MERRY WIDOW

7pm | 11, 13, 15, 16 March

ROYAL COLLEGE OF MUSIC

Conductor **MICHAEL ROSEWELL**

Director **LIAM STEEL**

Designer **NEIL IRISH**

Lighting Designer **KEVIN TREACY**

Libretto **VIKTOR LÉON & LEO STEIN**

Music **FRANZ LEHÁR**

English translation (dialogue) **JEREMY SAMS**

CAST

Baron Mirko Zeta

Ross Fettes
Oliver Bowes (sung cover)

Valencienne

Madeline Boreham
(11, 15 March)
Felicitas Wrede
(13, 16 March)

Count Danilo Danilowitsch

Daniel Barrett
(11, 15 March)
Sam Hird
(13, 16 March)

Hanna Glawari

Georgia Melville
(11, 15 March)
Henna Mun
(13, 16 March)

Grisetten Chorus

Lolo Marlene Chevalley-Knoepfler
Jou-Jou Susanna Davis

Lydia Messam (sung cover)

Chorus

Soprano Tia Radix-Callixte, Lori Grainger, Natasha Oldbury
Mezzo soprano Nadiia Chaichenko, Lydia Messam, Georgia Ridehalgh
Tenor Adam Clayton, Jake Harris
Bass Henry Godwin, Jannik Horlitz, Michael Roche
Extra James Parkinson

Camille de Rosillon

Marcus Swietlicki
(11, 15, 16 March)
Sam Harris
(13 March)

Vicomte Cascada

Peng Tian
Adam Clayton (sung cover)

Raoul de St Brioche

Simon Mascarenhas-Carter
Jake Harris (cover)

Bogdanowitsch

James Emerson
Jannik Horlitz (cover)

Sylviane

Yihan Wang
Lydia Messam (sung cover)

Frou-Frou Jessica Lawley
Clo-Clo Alexandra Francis

Kromow

Ted Day
Henry Godwin (cover)

Olga

Alexandria Moon
Charlotte Forknall (cover)

Pritschitsch

David Afzelius
Oliver Bowes (cover)

Praskowia

Anastasia Koorn
Charlotte Forknall (cover)

Njegus

Joel Robson
Michael Roche (cover)

Dodo Amelia Langley
Margot Amy Heptinstall

THE ROYAL COLLEGE OF MUSIC OPERA STUDIO PRESENTS



MICHAEL ROSEWELL CONDUCTOR

LIAM STEEL DIRECTOR

NEIL IRISH DESIGNER

KEVIN TREACY LIGHTING DESIGNER

VIKTOR LÉON & LEO STEIN LIBRETTO

FRANZ LEHÁR MUSIC

JEREMY SAMS ENGLISH TRANSLATION
(DIALOGUE)

11, 13, 15, 16 March 2024, 7pm
BRITTEN THEATRE



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

Please note that this production contains some mild adult themes and scenes of smoking. Parental discretion is advised for children. The performance will also use haze.

Approximate total running time: **2 hours 15 minutes**

This production is made possible with support from The Patrick & Helena Frost Foundation and The Vivien and Peter Beckwith Young Musicians Trust.

We are enormously grateful to The Foyle Foundation for their support of the Britten Theatre seating refurbishment.



English translation used by arrangement with Josef Weinberger Limited
Campaign graphics by feastcreative.com

SYNOPSIS

ACT I

The Pontevedrian Embassy in Paris

The Pontevedrian ambassador Baron Mirko Zeta is giving a ball at the embassy. His home country is nearly bankrupt and he hopes that their Parisian guests will help him raise the money they need. He's pleased when he sees his young wife Valencienne flirting with Camille de Rosillon, a handsome young Frenchman, since he assumes that she's merely trying to win French support for Pontevedro. In fact, Camille and Valencienne are romantically involved, and although Valencienne is concerned about maintaining her reputation as a respectable wife, Camille is besotted and tries to prove the depth of his feelings by writing 'I love you' on her fan.

Zeta eagerly awaits the arrival of the guest of honour Hanna Glawari, a wealthy Pontevedrian widow. He plans to get Danilo Danilovitch, a womanising aristocrat and the embassy secretary, to marry her so that her millions will stay in Pontevedro. In the meantime, two Frenchmen, Cascada and St Brioché, have overheard Zeta's conversation about Hanna's money and each resolve to marry her themselves. Valencienne, hoping to distract attention from how much time she spends with Camille, has suggested that he marry Hanna, since if he is married to another woman, she will have no choice but to give him up.

Hanna arrives, and the Parisian men shower her with compliments. Valencienne realises she has lost her fan with Camille's incriminating message and rushes out to look for it. Finally Danilo arrives, fresh from a night of partying at the nightclub Maxim's. He and Hanna talk and it is revealed that they were once in love,

but that the former farmer's daughter was considered too far beneath Danilo's status for him to marry her. He tells her he's not interested in marriage and will never say 'I love you'. Meanwhile, Zeta's chief of staff Kromow finds Valencienne's fan and thinks it belongs to his wife, Olga. Zeta, wanting to spare Olga the scandal, convinces him it is Valencienne's (with no idea that this is actually true). He then meets with Danilo and orders him to marry Hanna for the good of Pontevedro. Danilo replies that he will happily prevent her from marrying a Parisian man, but he refuses to marry Hanna himself. When the "ladies' choice" dance is announced, Hanna selects Danilo, and after some competitive but flirtatious bantering, the two finally dance together.

Interval (20 minutes)

ACT II

Hanna's villa outside Paris

The following day, Hanna hosts a garden party at her villa. Danilo arrives late, and Zeta commands him to return to his mission of keeping the Parisian men from Hanna – particularly Camille. Zeta's assistant Njegus reveals that Camille is already in love with a mystery woman. Zeta wants to know who this woman is so he can get her to marry Camille, which would leave Hanna free for a Pontevedrian suitor. Certain that the fan inscribed with 'I love you' belongs to the mystery woman, he orders Danilo to find its owner. When Hanna comes across the fan and sees its inscription, she assumes it is a gift to her from Danilo, but he still won't

say 'I love you' and she will not accept him until he does. Zeta interrupts their dance – still trying to learn the identity of Camille's secret lover. He has set his wife the task of trying to get the information out of Camille, and when the two of them arrive he thinks it best to leave her to it, scheduling a meeting with Danilo in the pavilion for ten minutes later to discuss the matter further.

Feeling that she has no choice but to leave Camille, Valencienne tells him that their love affair is over. He is heartbroken and asks her for a small memento of their time together. Just then, she sees her fan sitting on a garden bench. She adds a new inscription to the fan: 'I am a respectable wife', and gives it to Camille as a keepsake. Yet despite Valencienne's intention to be respectable, she and Camille decide to hide in the pavilion for one last tryst, unaware that they have been seen by Njegus.

When Zeta arrives to meet Danilo, Njegus prevents him from entering the pavilion to protect Valencienne's secret and instead sneaks Hanna in to take her place. Zeta thinks he sees his wife in the pavilion and is outraged – until Hanna emerges from the pavilion and announces that she and Camille are engaged. Danilo departs in a huff for Maxim's, which Hanna takes as proof of his love.

ACT III

Chez Maxim's

Camille and Valencienne arrive at Maxim's. They are supposed to be searching for Danilo, but soon sneak off to enjoy one of the restaurant's private rooms instead. Zeta and the other Pontevedrians appear and the dancing 'grisettes', now joined by a very drunk Valencienne, entertain them. Eventually both Danilo and Hanna arrive. He forbids her to marry her supposed fiancé, Camille. When she explains that she was merely safeguarding another woman's reputation, he is delighted, but still won't declare his love. As the guests reassemble, Danilo announces that Hanna will not marry Camille, but that he is also still unaware of the identity of Camille's secret lover. When Valencienne accidentally lets slip that the fan is hers, Zeta puts two and two together and forces Njegus to confess that it was Valencienne that he saw go into the pavilion with Camille. Zeta immediately declares himself divorced and proposes to Hanna. She informs him that, according to her late husband's will, if she remarries she will lose her fortune. At this, the other men lose interest in Hanna. All except Danilo, who finally declares 'I love you' to her. After agreeing to marry her beloved Danilo, Hanna clarifies the content of her husband's will: upon remarrying, she will lose her fortune because it will go to her new husband. Valencienne asks Zeta to see the other side of her fan, which reads 'I am a respectable wife'. With the couples reunited, the men are left, once again, to wonder about the mystery of women.

DIRECTOR'S NOTE

Based on Henri Meilhac's 1861 comedy play *L'attaché d'ambassade*, *The Merry Widow* is arguably one of the most successful romances ever written for the operatic stage. On the surface it is a classic operetta – a delightful concoction of elegant romance, screwball comedy and biting social critique – yet scratch a little deeper and it offers us a fascinating insight into the historical and cultural context of its time.

Relations between men and women, especially leading up to and within marriage, are a dominant theme in the piece, and Lehár's work unveils many of the social and legal challenges that women faced – particularly in terms of marriage, financial dependence and societal expectations.

When it was first performed (in 1905), unmarried women were typically viewed as subject to their fathers. Upon marriage, a woman became subject to her husband; her identity was subsumed by her husband's, and anything she owned immediately became his property. If a married couple separated (which, legally, only men could choose to do), women were often left destitute. But if a woman became a widow, her story changed – at least if she had been married to a well-off man. A wealthy widow became a relative anomaly: a woman with the independence, money and power to determine her own future. Simply put – a 'merry' widow.

In the character of Hanna Glawari we are given a strong, smart and resourceful woman occupying a sphere that very few women in the 19th century would have had the opportunity to enter: that of social and financial independence. And yet Hanna's choice to potentially relinquish that independence for love prompts us all to reflect on our own values and priorities, and what choices we might make to find the balance between personal autonomy and romantic fulfilment.

Above all, *The Merry Widow* is a piece to be enjoyed, full of hummable melodies and unforgettable dance tunes. We sincerely aspire to deliver all the froth, frivolity and fun that this wonderful operetta delights in. But hopefully the evening may also provoke you to ponder the fundamental question that I believe burns at its heart... How much would you be willing to sacrifice for true love?

Liam Steel

TURANGALÎLA

Wednesday 1 May | 7.30pm

Southbank Centre's Royal Festival Hall

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen *Turangalîla-symphonie*



Experience extraordinary talent from the Royal College of Music in this thrilling concert. Led by acclaimed conductor Jac van Steen, the RCM Symphony Orchestra takes centre stage at the Southbank Centre's Royal Festival Hall on **Wednesday 1 May, 7.30pm** for a performance of Messiaen's colossal masterpiece, *Turangalîla*.

Described by the composer as 'superhuman, overflowing, blinding, and unlimited', *Turangalîla* brims with sensuality and colour. With driving percussion rhythms, virtuosic piano cadenzas and the ghostly sound of the ondes Martenot, this work is a spellbinding tour de force.

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Michael Rosewell

Head of Vocal and Opera
Nick Sears

Deputy Head of Vocal and Opera
Audrey Hyland

Visiting Professor of Opera
Dame Kiri Te Kanawa

Manager of Vocal and Opera
Ann Somerville

Opera Assistant
Phoebe Richards

Vocal Faculty Assistant
Olivia Grant

For the production

Conductor
Michael Rosewell

Director
Liam Steel

Designer
Neil Irish

Lighting Designer
Kevin Treacy

Production Manager
Paul Tucker

Stage Manager
Giulia Mazzocanti

Deputy Stage Manager
Zoe Rogers-Holman

Assistant Stage Manager
Daiva Aleksunaite

Technical Stage Manager
Katherine Verberne

Head of Lighting
Colin Eversdijk

Production Electrician
Bradley Halliwell

Lighting Programmer
Efa Jane

Lighting Operator
Hayden Payne

Head of Stage
Matthew Gorman

Set building and painting
Basement 94 Ltd
Evelien Coleman

Props and furnishings
Britten Theatre Workshop

Head of Costume
Laura Pearse

Costume Deputy
Zoe Hammond

Costume Technicians
Philip Engleheart
Natascha Mozley

Wigs, Hair and Makeup Supervisors
Alice Hardy
Bethany Kimsey

Wigs, Hair and Makeup Assistant
Emma West

Wigs, Hair and Makeup Work Experience
Lydia Meads

Surtitle Operators
Laura Aherne
Esmee Loughlin-Dickenson

Assistant Conductor
Jo Ramadan

Répétiteurs
Paul McKenzie
Alice Turner

German Language Coach
Hildburg Williams
Norbert Meyn

Dialogue Coach
Christine Legge

Music Coaches
Caroline Dowdle
Joyce Fieldsend
Lionel Friend
Tony Legge
Michael Lloyd
Peter Selwyn
Stuart Wild

Strings Coach
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Peter Sparks

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John Thurgood

Harp Coach
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Royal College of Music Opera Orchestra

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Thibaut Pesnel
Mira Steenbrugge
Emma Demetriades
Kiana Chan
Qintong Zhou
Gabriela Balcerek

Violin II
Michelle Kolesnikov
Piotr Burda-Zwolinski
Maria Panczyk
Zoe Hirst
Antigone Hourt
Adam Skelton

Viola
Xinyue Kang
Ziyu Zhou
Caleb Li
Norea Quirijnen

Cello
Alina Maries-Reim
Ayla Mascarenhas
Jingyi Wei
Zhaotian Yang

Double Bass
Ben Fosker
Aiyana Rennie

Flute
Samantha Rowe
Viviane Ghiglino
(doubling piccolo)

Oboe
Poppy Webb-Taylor
Amelie Budd

Clarinet
Christian Hoddinott
Max Ip

Bassoon
Will Hartley
Eva Serksnaite

Horn
Yaoqi Tang
Henry Lok
Tom Hutchinson
Amelia Lawson

Trumpet
Ucheena Cohen-Shah
Josie Sleight

Trombone
Edward Hyde
Andrew Wilson
Jiayi Feng (bass trombone)

Timpani
Juho Hwang

Percussion
Mariella Bromfield
Timothy Dobinson
Harry Gong

Harp
Jimena Eisele Farag

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CREATIVE TEAM



Michael Rosewell
Conductor

Conductor Michael Rosewell is an Opera Association of America prize winner and the recipient of an Olivier Award for Outstanding Achievement in Opera. He has appeared in some of the world's most prestigious opera houses, including the Vienna State Opera, the Royal Opera House, Covent Garden and English National Opera.

Michael began his conducting career in Germany before joining the music staff of the Wiener Staatsoper, where he assisted Claudio Abbado and worked closely with many world-renowned singers and conductors. In concert, Michael has conducted at the International Music Festivals in Aldeburgh, Edinburgh, Bath, Perth, Buxton, Heidelberg, Zagreb and Montepulciano, with orchestras such as the Staatsorchester Rheinische Philharmonie, the RTÉ National Symphony Orchestra, the London Mozart Players, the Orchestra of Scottish Opera and the Aurora Orchestra. Radio broadcasts include Radio France Musique, Süddeutscher Rundfunk, RTÉ Dublin and the BBC, and he has recorded under the Linn and Decca labels. Michael recently completed a highly successful tenure as Music Director of English Touring Opera, where he played a central role in bringing the company much greater prominence and recognition.



Liam Steel
Director and Choreographer

Liam's previous productions for the RCM include: *La bella dormiente nel bosco*; *L'enfant et les sortilèges*; *A Midsummer Night's Dream*; *Hänsel und Gretel*, *Albert Herring* and *Orpheus in the Underworld*. Other opera includes: *Josquin: Mille Regretz* (film); *Paul Bunyan* (Olivier Award for Outstanding Achievement in Opera); *Patience*, *Gianni Schicchi*, *The Magic Flute* and *L'Infedelta Delusa* (all English Touring Opera); *The Marriage of Figaro*

(Opera Holland Park); and *The Singing Circle* (Royal Opera House). He also created a brand-new production of *West Side Story* for the Salzburg Festival, working with Cecilia Bartoli and the acclaimed conductor Gustavo Dudamel.

Extensive theatre work includes productions for the National Theatre, The Globe, Royal Shakespeare Company, Birmingham Rep, Leeds Playhouse, Lyric Hammersmith, The Royal Court, Manchester Royal Exchange, Chichester Festival Theatre, and 12 productions for Regent's Park Open Air Theatre, including Sondheim's *Into The Woods*, which won an Olivier award for 'Best Musical Revival' and was remounted at the Delacorte Theatre in New York's Central Park. He choreographed the acclaimed reimagining of Sondheim's *Company* in the West End and on Broadway, winning both the Olivier Award and Tony award for 'Best Musical Revival', and for which he also earned Olivier and Drama Desk nominations for Outstanding Choreography. Film includes all the musical staging and choreography on the Oscar and BAFTA-winning film version of *Les Misérables*, and creating movement sequences for Tom Cruise on *Edge of Tomorrow*.



Neil Irish
Designer

Neil trained in Birmingham and later at The Slade. Recent productions include *Hänsel und Gretel* and *Rigoletto*, Opera Holland Park; *Amadigi*, *La bohème* and *The Golden Cockerel*, English Touring Opera; *A Tale of Two Cities*, Chung Ying Hong Kong and China tour; *Canterbury Tales* and *Henry V*, Guildford Shakespeare Company; *The Short Long Drop*, Vanguard London.

Other work includes *Woyzeck* at St Anne's, New York; *Rodelinda*, Opera Brooklyn Academy of Music; *Switzerland* and *Dr Jekyll and Mr Hyde*, Frankfurt; *My Fair Lady*, Cyprus; *La Cenerentola*, Danish Opera; *Dr Jekyll*, Hong Kong; *The Shape of Things*, Istanbul. Neil has designed several shows for Jermyn St Theatre, Guildford Shakespeare Company, Red Shift and Compass touring companies, and for Birmingham Rep, Nottingham Playhouse, Derby Theatre, Leeds Playhouse, The Crucible, Opera Theatre Co Dublin, Pavilion Theatre Dublin, Almeida/ENO Opera, New Zealand Opera, Second Stride Dance Co, LCB Ballet, Royal Lyceum Edinburgh, New Wolsey Ipswich, Greenwich Theatre, Everyman Liverpool, Bolton Octagon, Gate Theatre Dublin. Future projects include *Pandora's Box*, Royal Academy of Music London Youth Opera; *Pride and Prejudice*, Guildford Shakespeare Company; *The Barber of Seville*, Opera Holland Park. Neil has also worked for set and costume departments for the BBC.



Kevin Treacy
Lighting Designer

Kevin's opera credits include *Rodelinda*, *Imeneo*, *Faramondo*, *Il mondo della luna*, *Die Fledermaus* (Royal College of Music); *Carmen*, *La bohème*, *The Magic Flute*, *Così fan tutte* (Nevill Holt Opera); *Into the Woods* (West Australian Opera); *Aida* (Opera Orchestre de Montpellier); *La bohème*, *La Traviata*, *The Flying Dutchman*, *Tosca*, *Agrippina*, *Salome* (Northern Ireland Opera); *L'elisir d'amore* (Den Norske Opera); *The Turn of The Screw* (Kolobov Novaya, Moscow); *Macbeth* (Welsh National Opera); *Die Fledermaus* (Wermland Opera, Sweden); *The Cunning Little Vixen*, *The Magic Flute* (Royal Academy of Music); *Albert Herring*, *The Abduction from the Seraglio* (Grange Festival); *L'enfant et les sortilèges*, *Orango*, *Renard/Mavra/Les Noces* (Philharmonia Orchestra at Royal Festival Hall); *Faramondo* (Handel Festspiele, Göttingen); *Orpheus in the Underworld* (Scottish Opera); *Iolanta* (Operosa, Montenegro); *The Long Christmas Dinner/A Dinner Engagement*, *Le docteur Miracle/Cendrillon* (Guildhall School of Music and Drama); *Flavio*, *Xerxes*, *La tragédie de Carmen* (English Touring Opera).

CAST



Ross Fettes Baron Mirko Zeta

Ross Fettes is a Scottish bass-baritone studying at the Royal College of Music under the tutelage of Graeme Broadbent. He is a Stephen Roberts Scholar supported by the Stephen Catto Memorial Scholarship and is also a Josephine Baker Trust Scholar. His most recent performances include Pasquariello in the RCM's production of *Don Giovanni Tenorio* by Gazzaniga, Figaro in Westminster Opera's *The Marriage of Figaro*, The Conductor in the RCM's *Barnum's Bird*, Colline in Hurn Court's *La bohème*, Zuniga in Carshalton Opera's *Carmen*, Frank Ford (cover) in British Youth Opera's *Sir John in Love*, Chorus in Grange Park Opera's *Der fliegende Holländer*, Superintendent Budd in St Paul's Opera's *Albert Herring* and the Immigration Officer (cover) in the RCM's *Flight*. Future performances include with the chorus in the Glyndebourne Summer Festival.



Madeline Boreham Valencienne

Madeline Boreham is currently studying for her Masters degree at the Royal College of Music, where she is the Kiri Te Kanawa Scholar and is generously supported by the Josephine Baker Trust and The Countess of Munster Musical Trust. Her opera work includes Donna Elvira in *Don Giovanni Tenorio*, La Princesse in *L'enfant et les sortilèges* and Valencienne in *The Merry Widow*. She was a 2023 Young Artist with Opera Holland Park singing Mother in *Hänsel und Gretel*, and sang Countess in *The Marriage of Figaro* with Westminster Opera. She is a Samling Artist and recently performed alongside Sir Antonio Pappano and the RCM Symphony Orchestra in four Strauss songs.



Felicitas Wrede Valencienne

Felicitas Wrede is a German soprano currently studying with Amanda Roocroft at the Royal College of Music as an ABRSM Scholar. Operatic roles include Pamina in *The Magic Flute*, Clomiri in *Imeneo*, the title role of *Die Kluge* by Orff, and Gretel in *Hänsel und Gretel*. This summer she will be part of the Atelier Lyrique at the Verbier Festival singing the role of Alice Ford in *Falstaff*. She has participated in masterclasses with Angela Gheorghiu, Wolfram Rieger and Joseph Middleton. Felicitas has sung the first solo soprano part in *Lobesgesang* at the Gewandhaus Leipzig and sang a concert of solo Handel arias at the Händel-Festspiele Göttingen.



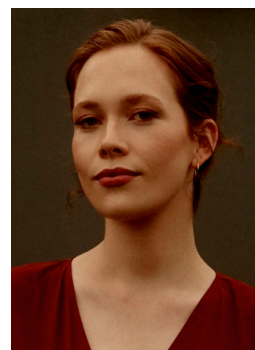
Daniel Barrett Count Danilo Danilowitsch

25-year-old Daniel Barrett is a baritone from Glasgow who is on the first year of the Opera Studio course having completed his Masters at RCM with distinction, studying with Russell Smythe. Daniel is delighted to be a Samling Artist, a Drapers' de Turckheim Scholar and an associate artist with the Josephine Baker Trust. During summer 2022 Daniel was part of the Verbier Festival's Atelier Lyrique programme, performing the role of Sam in Verdi's *Un ballo in maschera* under the baton of Gianandrea Nosedà. Daniel looks forward to playing the role of Figaro in Opera Holland Park's *The Barber of Seville*.



Sam Hird Count Danilo Danilowitsch

Sam is a Masters student at the Royal College of Music under the tutelage of baritone Peter Savidge and repertoire coach Caroline Dowdle. In February he won first place and the audience vote at the Clonter Opera Prize. He was joint winner of the Prix Thierry Mermod vocal award at the 2023 Verbier Festival. Other recent engagements include Respighi's *La bella dormiente nel bosco*, Gazzaniga's *Don Giovanni Tenorio* (both RCM productions), and as a Rising Star at the Shipston Song Festival. Sam is a Samling Artist and is generously supported by the Richard Silver Scholarship and the Josephine Baker Trust.



Georgia Melville Hanna Glawari

Australian soprano Georgia Melville is in her first year of the RCM Opera Studio, studying with Janis Kelly. She is the Alastair Jackson International Opera Award Holder, supported by the Melba Opera Trust and the Tait Memorial Trust. Georgia performed at the 2023 Glyndebourne Festival as Soeur Claire in *Dialogues des Carmélites* and in the chorus of *L'elisir d'amore*. Other credits include Donna Elvira in Gazzaniga's *Don Giovanni Tenorio* (RCM); Gretel in *Hänsel und Gretel* (Westminster Opera); and Arminde in *La finta giardiniera* (Sydney Conservatorium of Music). Georgia made her UK soloist debut singing in Berlioz's *Les nuits d'été* with the RCM Symphony Orchestra and has sung in masterclasses with Louise Alder, Sir Thomas Allen and Sumi Jo.



Henna Mun Hanna Glawari

Henna Mun, a South Korean soprano, is currently a part of the International Opera Studio at the Royal College of Music under the tutelage of Sarah Tynan. This year, Henna is the recipient of the Andrea Bocelli Foundation – Community Jameel Scholarship supported by the Midori Nishiura Scholarship and the Basil Coleman Opera Award. She is also supported by the Josephine Baker Trust and the Drake Calleja Trust. Henna's operatic roles include Eurydice in *Orpheus in the Underworld*, Ilia in *Idomeneo*, Maturina in *Don Giovanni Tenorio*, La Principessa in *La bella dormiente nel bosco*, and Jenny Lind in *Barnum's Bird*. This year, she is a Jerwood Young Artist at the Glyndebourne Festival. Last summer, Henna was a part of the Atelier Lyrique Programme at the Verbier Festival.



Marcus Swietlicki Camille de Rosillon

Marcus Swietlicki is a Scottish tenor who studied at the Royal Conservatoire of Scotland under the tutelage of Stephen Robertson. On graduating with his BMus, Marcus received the highest grades for vocal performance of any student within the vocal faculty. He is currently studying in the Opera Studio at the Royal College of Music with Russell Smythe, and has previously played PT Barnum in the RCM's production of *Barnum's Bird* by Libby Larsen. He has recently finished a recording with the RSNO conducted by composer Jonathan Sheffer in his new work, *Four Ten-Minute Operas*. Marcus is a Graham Brookman Scholar supported by the Marian and Gordon Pell Award.



Sam Harris Camille de Rosillon

Sam Harris is a British tenor studying at the Royal College of Music with Ben Johnson and Bryan Evans, supported by the Nancy Wolfers Scholarship, the Countess of Munster Musical Trust and the Josephine Baker Trust. In 2023 he was a finalist in the Kathleen Ferrier Awards and a Verbier Festival young artist. Recent operatic roles include Ottavio (*Don Giovanni Tenorio*), Ferrando (*Così fan Tutte*), Il Principe (*La bella dormiente nel bosco*) and Arbace (*Idomeneo*). In concert he has appeared with the London Symphony Orchestra, Hanover Band, Choir of King's College London, Civil Service Choir and numerous others.



Peng Tian Vicomte Cascada

Tenor Peng Tian is currently studying under the tutelage of Nick Sears for an Artist Diploma in Opera at the Royal College of Music Opera Studio, where he is a Sheila Saam Memorial Scholar supported by the Tiong Kiu King Scholarship. Peng's highlights for the 2023/24 season include playing the title role in Gazzaniga's *Don Giovanni Tenorio* and Cascada in *The Merry Widow*. He participated in the Concert of Laureates of the Tarazi Foundation, and is a laureate of the International Competition of Belcanto Vincenzo Bellini. In 2022/23, Peng made his debut at the Grand Opera Festival as Tamino in *The Magic Flute*, and performed as tenor soloist with the Bourges Symphony Orchestra in Saint-Saëns' *Oratorio de Noël* directed by Serge Conte.



Simon Mascarenhas-Carter Raoul de St Brioché

Simon Mascarenhas-Carter is studying for a Masters degree at the Royal College of Music under Patricia Rozario and Bryan Evans, supported by a Leverhulme Arts Scholarship. Simon previously sang in the Choir of King's College, Cambridge whilst initially pursuing a career as a pharmacist. Recent performances include the RCM's production of Gazzaniga's *Don Giovanni Tenorio* (chorus), tenor soloist in Britten's *Saint Nicolas* and Damon in Handel's *Acis and Galatea*. Simon is looking forward to covering the role of Ferrando in Mozart's *Così fan tutte* (with Musicalink) at the inaugural Da Ponte Opera Festival in Vittorio over the coming summer.



James Emerson Bogdanowitsch

Australian-born baritone James Emerson, celebrated for his outstanding vocal and operatic abilities from a young age, is currently pursuing his Master of Performance (Vocal) studies at the Royal College of Music. James is the recipient of the Sir Gordon Palmer Scholarship, generously supported by the Big Give Scholarship initiative. Under the guidance of Russell Smythe and receiving coaching from Andrew Robinson, James' studies are further facilitated by the support of the Tait Memorial Trust, Melba Opera Trust, Moonee Valley Foundation, The Australian Cultural Fund, St Kevin's Old Collegians Foundation and the Welsford Smithers Memorial Travelling Scholarship from the University of Melbourne.



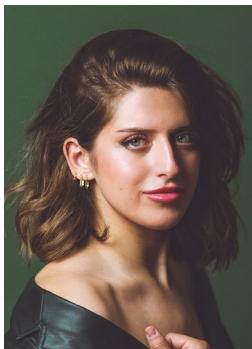
Yihan Wang Sylviane

Chinese soprano Yihan Wang graduated from the China Conservatory of Music in 2023. She is currently pursuing a Masters with Amanda Rookcroft at the Royal College of Music. During her undergraduate studies, she won awards including the Excellence Award of the seventh Chinese Peafowl Award, first prize in the ninth International Vocal Open Competition, first prize in the 2021 Zhuhai Hengqin Music International Festival, and the Gold Award of the UK Royal International Art Competition. She has performed at the National Grand Theatre of China, the Great Hall of the People, Beijing Concert Hall, Beijing International Convention Centre and Tiananmen Square. At the RCM, Yihan is a Basil Coleman Opera Award Holder and played the Countess in an opera scene from *The Marriage of Figaro*.



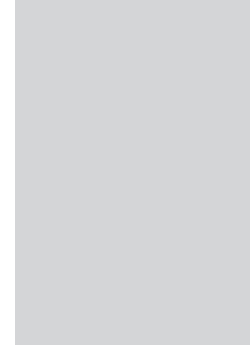
Ted Day Kromow

Ted is a baritone in his first year of a Masters at the RCM, studying with Tim Evans-Jones and Sebastian Wybrew as a Douglas and Hilda Simmonds Scholar. He has participated in several projects at the College, including *A Bach Celebration* (February 2023) and *Don Giovanni Tenorio* (November 2023). Prior to this, he studied at the University of St Andrews where he founded the student Opera Society and performed with the Byre Opera group, winning the Cedric Thorpe Davie Award. He has appeared as a soloist with groups including Collegium Warwick, the Charles Wood Singers and the Kelly Consort. He is generously supported by the St Matthias Trust.



Alexandria Moon Olga

Mezzo soprano Alexandria Moon is a Masters student and the HF Music and Henry Wood Accommodation Award Holder at the Royal College of Music, studying with Janis Kelly and Caroline Dowdle. She is supported by the Drake Calleja, Countess of Munster and Josephine Baker Trusts. Roles at the RCM include *L'enfant (L'enfant et les sortilèges)*, *Older Woman (Flight)* and *Tom Thumb* in the UK premiere of Libby Larsen's *Barnum's Bird*. At Opera Holland Park she debuted in British Youth Opera's 2022 production of Vaughan Williams' *Sir John in Love* as Mistress Ford. She looks forward to performing Lucretia for BYO this summer and to joining the RCM's Opera Studio.



Charlotte tbc

tbc



David Afzelius Pritschitsch

David Afzelius is a baritone from the south of Sweden. David is currently studying with Ben Johnson and Bryan Evans at the Royal College of Music, where he is a Norah Popple Award Holder. He is also generously supported by the Thora Olsson Cultural Foundation. At the RCM David has taken part in several Opera Scenes and sang in the chorus in *Barnum's Bird*. Before commencing his studies at RCM David was a part of Operastudion Kapellsberg, one of Sweden's foremost musical institutions, where he sang several roles including Figaro, Papageno and Buff.



Oliver Bowes

Baron Mirko Zeta (Sung cover) / Pritschitsch (Cover)

Oliver Bowes, baritone, is the Jessie Sumner Scholar at the Royal College of Music. He studies with the award-winning tenor Ben Johnson and pianist Bryan Evans. Recent productions include *The Mariner* in Contemporary Music Ventures' *The Rime of the Ancient Mariner*; Saul in *Saul*, Adonis in *Venus and Adonis* and bass soloist in *Hail! Bright Cecilia* with Richmond Opera; Counsel for the Plaintiff in *Trial by Jury* at the Southrepps Festival; Enrico in *Lucia di Lammermoor* for Brent Opera; baritone soloist in *Carmina Burana* with the Chelsea Arts Club Singers; and Figaro in excerpts from *The Barber of Seville* for RCM Opera Scenes.

GRISSETEN CHORUS



Anastasia Koorn Praskowia

American mezzo soprano Anastasia Koorn is a graduate of the University of Michigan, where she earned a dual degree in Vocal Performance and Choral Music Education with a minor in German. She is continuing her education at the Royal College of Music as an Andrea Bocelli Foundation–Community Jameel Scholar, where she will be earning her Masters of Music in Vocal Performance under the tutelage of Tim Evans-Jones and Caroline Dowdle. Her most recent roles include Hänsel (*Hänsel und Gretel*) with Miami Music Festival, Cupid (*Orpheus in the Underworld*) and Maman/La Tasse Chinoise/La Libellule (*L'enfant et les sortilèges*) with the RCM Opera Studio.



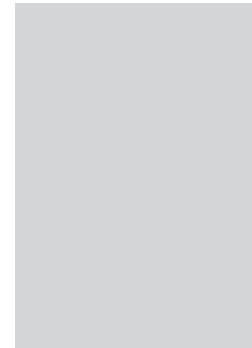
Joel Robson Njegus

Baritone Joel Robson is in the first year of a Master of Performance at the Royal College of Music studying with Justin Lavender, with Andrew Robinson as his repertoire coach. Joel previously obtained a BA in music and an MPhil in composition from King's College, Cambridge, where he was a choral scholar. Opera roles include Baron Zeta (*The Merry Widow*) and The Usher (*Trial by Jury*), both with Aquarian Opera. Recent solo engagements include appearances with the Buckingham and Plymouth University choral societies. In July, Joel will be playing Zuniga in Arcadian Opera's production of *Carmen*.



Marlene Chevalley-Knoepfler Lolo

Swiss soprano Marlene Chevalley-Knoepfler is a first year Master of Performance student at the Royal College of Music where she studies with Janis Kelly and Jo Ramadan. Her studies are supported by the Vivian Prins Award. She completed her undergraduate studies at the Haute École de Musique de Genève with Clémence Tilquin. In 2021, she made her debut as Susanna in *The Marriage of Figaro* in Neuchâtel. On the concert platform, Marlene sang *Exsultate Jubilate* and was soprano soloist in Mozart's *Requiem* and Rossini's *Stabat Mater*. She represented Switzerland in the semi-finals of the 2023 Voix Nouvelles competition.



Susanna Davis Jou-Jou

Susanna made her operatic debut aged 17 as the titular role in Fife Opera's production of *Cendrillon* by Massenet in 2018. She has since performed in numerous venues across the UK as a professional soprano and works in a variety of musical settings. Susanna is currently studying for a Master of Performance with Amanda Roocroft at the Royal College of Music, where she is a Siow-Furniss Scholar. She attained her Bachelor of Music in Vocal Performance at the Royal Conservatoire of Scotland where she studied with Kathleen Ferguson. Susanna has performed two world premieres of contemporary works composed by Tom David Wilson in Durham and the Isle of Cumbrae.



Jessica Lawley Frou-Frou

Jessica Lawley is a soprano from Derby studying a Masters at the Royal College of Music taught by Patricia Rozario and coach Caroline Dowdle. She is an Ian Evans Lombe Scholar supported by the Helen Marjorie Tonks Scholarship and is also supported by the Josephine Baker Trust. She is an Alvarez Young Artist and will be covering Barbarina and playing First Bridesmaid in *The Marriage of Figaro* in Garsington's 2024 summer season. In July 2023 Jessica performed the role of Charity Taylor in the UK premiere of *Barnum's Bird* by Libby Larsen at RCM. Other roles include Cybelle in RCM's 2022 production of *Orpheus in the Underworld*, as well as roles in Opera Scenes such as Dalinda (*Ariodante*, Handel) and Female Chorus (*Rape of Lucretia*, Britten).

CHORUS



Alexandra Francis Clo-Clo

New Zealand soprano Alexandra Francis is in her first year of the Master of Performance (Vocal) programme at the Royal College of Music, where she is the 2023–24 Maria Björnson Memorial Fund Award Holder. She is studying with Sarah Tynan and Sebastian Wybrew. Previously Alexandra attended the University of Auckland, where she earned Bachelor of Music and Master of Music degrees. Performance highlights in New Zealand include singing the roles of the Princess (*Sleeping Beauty*) and Second Apparition (*Macbeth*) for New Zealand Opera and winning the award for Most Promising Singer at the 2023 Nicholas Tarling Aria Competition.



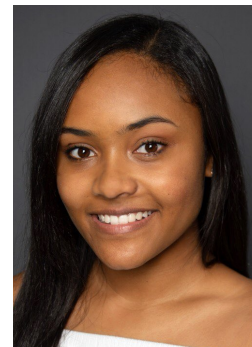
Amelia Langley Dodo

Soprano Amelia Langley is currently undertaking a Masters in Vocal Performance as a Robert McFadzean Whyte Award Holder, under the tutelage of Dinah Harris and Bryan Evans MBE, with continued support from the Humphrey Richardson Taylor Charitable Trust. Recent performance highlights include Sandman in Humperdinck's *Hänsel und Gretel* (Hampstead Garden Opera), Hebe and Cover Minerva in Offenbach's *Orpheus in the Underworld* (RCMOS), Chorus in Ravel's *L'enfant et les sortilèges* and Respighi's *La bella dormiente nel bosco* (RCMOS). In 2023 Amelia was awarded third prize in the RCM Brooks van der Pump English Song Competition.



Amy Heptinstall Margot

Amy Heptinstall is a British soprano studying as a Pidem Scholar at the Royal College of Music for the Vocal & Opera Bachelor of Music degree under professor Miranda Wright. Amy has performed in a handful of RCM Opera Scenes in which she has played Carolina in Cimarosa's *Il matrimonio segreto*, and La Musica and Fortuna in Monteverdi's *L'Orfeo* and *Il ritorno d'Ulisse in patria*. Amy has performed in the chorus of Gazzaniga's *Don Giovanni Tenorio* and Libby Larsen's *Barnum's Bird*. During her time at the RCM Amy has also performed in several large-scale choral projects including Brahms' Requiem and Vaughan Williams' *Sea Symphony* and *Five Mystical Songs*, as well as working with the London Philharmonic Orchestra in a performance of Holst's *The Planets* conducted by Vasily Petrenko.



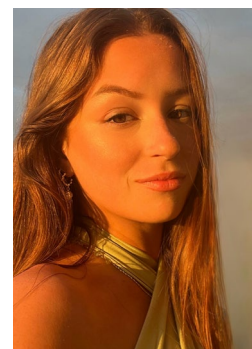
Tia Radix-Callixte Soprano

British Soprano Tia Jordan Radix-Callixte is a third year undergraduate and Neville Wathen Scholar supported by the Big Give Scholarship at the Royal College of Music. Memorable solo performances include RNS Live! with the Royal Northern Sinfonia and in the Paxton House Music Festival. Tia's two most notable achievements to date are playing Pamina in *Nacht* at the Royal Opera House, and being awarded the principal role of Fanny Price in the Samling opera *Mansfield Park*. Tia's next performance will be in the Joan Chissell Schumann Prize final.



Lori Grainger Soprano

Lori Grainger is an undergraduate soprano awarded a Neville Wathen scholarship at the Royal College of Music. A versatile and multi-faceted talent, she studies singing under Sarah Tynan and Bryan Evans while maintaining success as an actor and dancer, studying acting during the summers at the Royal Central School of Speech and Drama, and recently featuring in the short film *In the Shadow of Piaf*, working with a Grammy-nominated cast and crew. This is Lori's on-stage debut at the RCM after featuring in the chorus for 2023's *Barnum's Bird*.



Natasha Oldbury Soprano

RCM Scholar Natasha Oldbury is currently studying at the Royal College of Music for a BMus Honours in Vocal Studies with Chair of Vocal Performance Janis Kelly. She was previously a holder of the Norah Pople Award, and has performed in Manchester's Bridgewater Hall and at the Montserrat, Basilica de Santa Marian de la Seu and La Sagrada Familia in Barcelona whilst touring with the Hallé Youth Choir. Alongside her vocal roles she has also performed as a dancer at Disneyland Paris, and as an actor has attended multiple workshops in the West End.



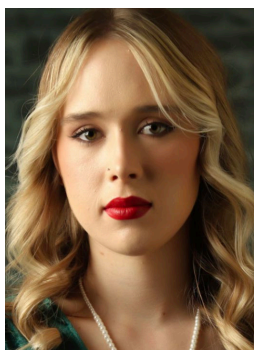
Nadiia Chaichenko Mezzo soprano

Nadiia Chaichenko is a Ukrainian soprano and third-year undergraduate at the Royal College of Music. Nadiia is the Mary Tindall Scholar studying under the guidance of Nick Sears, and her current repertoire coach is Andrew Robinson. Last year Nadiia appeared in the chorus of Libby Larsen's *Barnum's Bird* (RCM, summer 2023). Her previous engagements include Ukrainian language coaching for the BBC Singers and the RCM's online production of the Ukrainian opera *Golden Crown* by Lyatoshynsky. She is currently working on Cavalli's *La Calisto* for RCM Opera Scenes next term.



Lydia Messam Mezzo soprano / Sylviane (Cover)

British soprano Lydia Messam is completing her Bachelor of Music at the Royal College of Music. Beginning in a church choir at the age of seven, she later joined the Cantamus Girls Choir. During her time in the choir she travelled extensively, competing globally and winning multiple gold medals as well as performing at the Sydney Opera House. In 2019 she was named Nottingham Musician of the Year. Lydia has played leading roles including Sandy in *Grease* and Maria in *West Side Story* in Midlands theatres, and has participated in West End workshops.



Georgia Ridehalgh Mezzo soprano

Georgia is a third-year undergraduate who is under the tutelage of soprano Amanda Roocroft. A mezzo soprano, Georgia previously attended the junior section of the Royal Northern College of Music, where she took part in many performances, both solo and ensemble. Georgia has also performed in a number of regional music festivals and won first place awards for her performances at both the Lytham and Preston competitions. Having previously worked with the Preston Opera Society, this is her first opera at the Royal College of Music and she is excited to be a part of *The Merry Widow*.



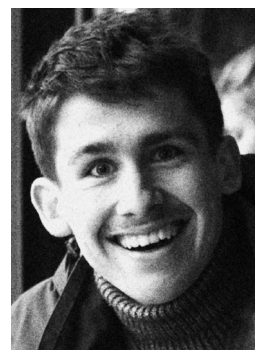
Adam Clayton Tenor / Vicomte Cascada (Cover)

Adam Clayton, a tenor, is pursuing a Master of Performance in Voice at the Royal College of Music, supported by the Martin Harris Scholarship. At the RCM he studies under Tim Evans-Jones and coaches with Bryan Evans. He received a Bachelor of Music from Northwestern's Bienen School of Music in 2023. Adam's most recent operatic performance was *The Magic Flute*, in which he covered Tamino and sang the Priest and Armoured Man. Adam sang Ambrose Raines in the Midwest premiere of *In a Grove* by Christopher Cerrone and in Germany as both Alfred and Dr Blind in *Die Fledermaus*.



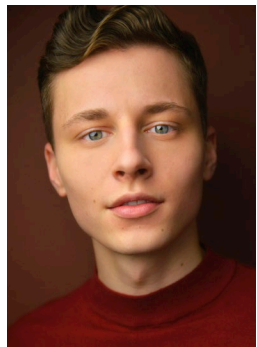
Jake Harris Tenor / Raoul de St Brioché (Cover)

Welsh tenor Jake Harris is currently in his second year as an undergraduate student and Leverhulme Arts Scholar at the Royal College of Music, where he studies with Ben Johnson and is coached by Stephen Varcoe. Recent engagements include Stainer's *Crucifixion* in Abergavenny, South Wales and being selected as a Young Artist at the Southrepps Music Festival, where he took part in a variety of masterclasses and concerts.



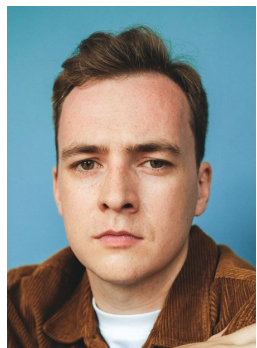
Henry Godwin Bass / Kromow (Cover)

English baritone Henry Godwin is currently in his third year of undergraduate studies at the Royal College of Music, studying with Peter Savidge and coached by Stephen Varcoe. He began singing aged seven and worked professionally in film and theatre as a child. Since arriving at the RCM, he has appeared as the bass soloist for *A Bach Celebration*, received a special recommendation in the Brooks Van der Pump English Song Competition, and sang Raphael and Adam in Haydn's *Die Schöpfung*. He is currently preparing for his BMus Opera Scenes for which he will perform as Giove in Cavalli's *La Calisto*.



Jannik Horlitz Bass / Bogdanowitsch (Cover)

Jannik Horlitz is a German baritone. He currently studies at the Royal College of Music under Sally Burgess and Andrew Robinson. His operatic highlights include Papageno in *The Magic Flute* and Lescaut in *Manon*, both at Mannes Opera. He studied at the Vincerò Academy and sang the title role in *Don Giovanni*, Belcore in *L'elisir d'amore*, and Guglielmo in *Così fan tutte*. He has sung in recitals at Carnegie Hall and at the German Consul General in New York, among others. Later this year, he will sing as a soloist in a gala concert at the Bavarian State Opera.



Michael Roche Bass / Njegus (Cover)

British-Irish baritone Michael Roche is currently studying for a Masters in Performance at the Royal College of Music under the guidance of Tim Evans-Jones and Michael Pandya, having previously completed there a Graduate Diploma in Vocal Performance. He is a Steel Charitable Trust Scholar.



James Parkinson Extra

British trombonist James Parkinson is a Leverhulme Arts Scholar at RCM, currently finishing his Masters under the tutelage of Lindsay Shilling, Byron Fulcher and Matthew Knight. He is also a beneficiary of the Munster Trust Award and Arthur Wilson Trombone Award. He has been on orchestral schemes with ENO, London Sinfonietta and Orpheus Sinfonia. James has a budding professional career as a freelance trombonist, performing with the Southbank Sinfonia, London Concert Orchestra, Orpheus Sinfonia, Brighton Philharmonic Orchestra and Suffolk Philharmonic Orchestra. He is making his operatic debut as an extra member of the chorus in the RCM's production of *The Merry Widow*.

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Music has the power to transform lives. Your generosity has enabled us to reach and nurture gifted students so they can become leading musicians of the next generation, and contribute fully to the worldwide musical community, our society and economy. We would like to thank all those listed below, as well as those who wish to remain anonymous, who have generously supported the RCM between 1 January 2023 and 31 December 2023.

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RCM CHAMBER MUSIC

Tuesday 12 March, 1.05pm

Performance Studio

JS Bach (1685–1750)	The Well Tempered Clavier Book 1 xvii <i>Prelude and fugue in A flat major</i>	5'
Gordon Chan piano		
Bellini (1801–1835)	Dolente immagine di Fille mia	3'
Ola Korzeb soprano Knox Oakey piano		
C Schumann (1819 –1896)	Piano Trio in G minor op17 i <i>Allegro moderato</i>	10'
Dynamic Trio Huiduo Xu violin Haomiao Cao cello Fangwei Zhao piano		
Brahms (1833–1897)	Variations and Fugue on a Theme by Handel op 24	26'
Can Lu piano		

TURANGALĪLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road, London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen Turangalila-Symphonie

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen. Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalila* is a ten-movement work that encapsulates all manner of musical styles.

From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes martenot, and from striking brass fanfares to virtuosic piano canenzas, *Turangalila* is a tour de force that truly engages the senses. Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Available from the Southbank Centre website: www.southbankcentre.co.uk

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In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.



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ROYAL

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JUNIOR FELLOW SHOWCASE:

SOFÍA MEDINA

Mills Williams Junior Fellow

Wednesday 13 March, 6pm

Performance Hall

JUNIOR FELLOW SHOWCASE: SOFÍA MEDINA

Wednesday 13 March, 6pm, Performance Hall

Martinů	Three Madrigals for Violin and Viola H 313	16'
(1890–1959)	<i>i Poco allegro</i>	
	<i>ii Poco andante</i>	
	<i>iii Allegro</i>	

Sofia Gomez Alberto violin
Ana Dunne Sequi viola

Dvořák	Piano Quintet no 2 in A major op 81 B155	40'
(1841–1904)	<i>i Allegro ma non tanto</i>	
	<i>ii Dumka: andante con moto</i>	
	<i>iii Scherzo (furiat): Molto vivace</i>	
	<i>iv Finale: Allegro</i>	

Sofía Gómez Alberto violin
Esther Zaglia violin
Ana Dunne Sequi viola
Clelia Le Bret cello
Sofía Medina piano



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Sofía Medina

Spanish pianist Sofía Medina was born in Madrid. She has developed an eclectic performance career both as concert soloist and chamber musician, as well as in the field of historical performance.

Sofía is the 2023–24 Mills Williams Junior Fellow at the RCM. She is also a Help Musicians Scholar for the same academic year.

After studying piano with Dina Parakhina and harpsichord with Robert Woolley, Sofía graduated with distinctions in both her undergraduate and Master's degrees at the RCM. She is currently studying for an Artist's Diploma in piano with Dina Parakhina.

During her career she has obtained numerous academic recognitions and numerous awards and prizes in competitions, including the Juventudes Musicales de Madrid, a prestigious award handed by Her Majesty The Queen of Spain and the National Auditorium of Spain in 2019. Recently, she was awarded first prize in the Don Benito National Piano Competition in Spain (April 2023), and first prize in the Kendall Taylor Beethoven Competition at the RCM (May 2023).

As a soloist, Sofía has performed in many venues and concert halls in Segovia, Málaga, Granada, Almería and Madrid amongst others. Internationally she has performed in Moscow, Budapest, Portugal, the Netherlands, France and Italy. She performs regularly in the UK, having played at venues including London's Steinway Hall, St James's Piccadilly and Cadogan Hall.

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NEW PERSPECTIVES

Thursday 14 March 2024, 6pm

Amaryllis Fleming Concert Hall

Timothy Lines director

Michal Oren conductor

New Perspectives

NEW PERSPECTIVES

Thursday 14 March 2024, 6pm | Amaryllis Fleming Concert Hall

Timothy Lines director
Michal Oren* conductor
New Perspectives

Nono (1924–1990)	Polifonica – monodia – ritmica* <i>i Polifonica</i> <i>ii Monodica</i> <i>iii Ritmica</i>	12'
Rebecca Morée Galian Castello (b 2000)	Something violent and noble (world premiere)	8'
Margarida Gonçalves (b 2001)	Mirror Scrying (world premiere)	8'
Helmut Lachenmann (b 1935)	Mouvement (– vor der Erstarrung)	24'

The RCM's New Perspectives ensemble was formed to specialise in the performance of contemporary music. The group plays a diverse range of repertoire each term. Recent performances works by Jō Kondō and Takemitsu. RCM student composers also regularly showcase their works with the ensemble. New Perspectives has been directed by a number of established musicians both from the College and from outside, including Timothy Lines and Nicholas Collon. The group is becoming established outside College and engagements have included performances at the Southbank Centre for its festival The Rest is Noise.



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New Perspectives, the RCM's flagship new music ensemble opens the concert with a work by Luigi Nono, a prominent post-war avant-garde composer. *Polifonica-Monodica- Ritmica* (1951) showcases Nono's interest in what the Italian musicologist Paolo Pinamonti called 'unorthodox serialism'. Nono scored this composition for an unusual group of five wind and five percussion instruments (including piano). The combination of instruments provides a range of tone colours and dynamics. Each section is named after a different musical technique. Throughout, Nono uses techniques of serialism to build on a small unit of repeated melodic and rhythmic material. Nono said that the first movement was built on an Afro-Brazilian rhythm, The second is meant to suggest monody, a style of song developed in Italy during the Renaissance which utilises a single melodic line with instrumental accompaniment. *Ritmica* showcases the percussion section.

Something violent and noble is based on the alternation of and oscillation between distinct material. The piece develops around contrasting ideas while creating a sense of unity. It revolves around minimal gestures which expand, stretch, and contract. Often working with layers, the composer introduces two ideas which illustrate different ways of exploring those layers. The first idea focuses on texture, intensity and volume, which are prominent parameters in the composer's work, highlighting horizontal layers of sound. The second idea puts a greater emphasis on the harmony resulting from the vertical layers. The piece culminates in a coda, featuring completely new material yet maintaining the intensity and roughness that permeate the whole of the work.

Mirror scrying is a divination practice that involves gazing into a mirror, often in a meditative or altered state, with the intention of receiving spiritual insights, symbolic images, or visions, interpreting the reflections as messages from the subconscious or the spiritual realm. The composition, *Mirror Scrying*, seeks to induce a meditative state, inviting the audience to immerse themselves in a musical journey that transports them to the spiritual realm, much like the introspective experience of mirror scrying. This evening's audience should feel free to close their eyes and embrace this musical ritual as if an active participant in the scrying process.

Helmut Lachenmann's *Mouvement (- vor der Erstarrung)* (1982) refers to the last movements before death. The work was described by the composer as 'a music of dead movements, almost of final quivers, the pseudo-activity of which consists of nothing more than rubble from emptied-pointed, triolic, motor-rhythms displaying an inner paralysis that precede external appearance'. The music falls into the genre of *musique concrète*, a type of composition that utilises recorded sounds as raw material.

Timothy Lines

Timothy Lines studied at the RCM with Michael Collins and now enjoys a wide-ranging career as a clarinetist. He has played with all the major symphony orchestras in London as well as with chamber groups including London Sinfonietta and the Nash Ensemble.

From 1999 to 2003 he was principal clarinet of the London Symphony Orchestra and was also chairman of the orchestra during his last year there. From 2004 to 2006 he was section leader clarinet of the City of Birmingham Symphony Orchestra. He plays regularly as a guest principal with orchestras such as the BBC Symphony, London Philharmonic and Scottish Chamber and with ensembles such as London Sinfonietta and the Knussen Chamber Ensemble. He is currently principal clarinet of the English Baroque Soloists and the Orchestre Revolutionnaire et Romantique, performing on period instruments, and also plays with the London Mozart Players. He is frequently engaged to record film and pop music tracks.

Much in demand as a teacher, Timothy is professor of clarinet at both the RCM and the Royal Academy of Music. He regularly conducts the RCM's New Perspectives, specialising in performing music by living composers. He has also conducted the RCM Chamber, Philharmonic and Symphony orchestras. He is clarinet coach for the National Youth Orchestra of Great Britain and took the role of assistant conductor with them during their Spring 2019 course. In 2016 Timothy was appointed a Fellow of the RCM.

Michal Oren

Michal Oren is an award winning conductor and a clarinetist from Tel-Aviv, Israel. She is currently studying for her Master of Performance in orchestral conducting at the RCM with a full scholarship. She was awarded distinction for her two Bachelors of Music in orchestral conducting and clarinet performance from the Buchmann-Mehta School of Music at the Tel Aviv University. Michal won first prize in the International Academy and Competition of Orchestra Conducting in Estoril (2023) and the Buchmann-Mehta School of Music conducting competition (2020). She recently won the second prize in the International Orchestral Conducting Competition Universidad de Almeria (2023). She is a Victor and Lilian Hochhauser Scholar, Residence Music Scholar of the Robert Anderson Trust, and since 2015, scholar of the America-Israel Cultural Foundation. Michal is also the founder and musical curator of the Museum Orchestra of the Petach-Tikva Museum of Art in Israel.

Rebecca Morée Galian Castello

Rebecca Morée Galian Castello is a French composer and performer based in London. Her work stylistically draws from punk and rock genres; her music often focuses on parameters of intensity, volume, texture and timbre. She aims to experiment and challenge conventions, both in terms of music as well as Classical performance etiquette. Rebecca studied composition at Trinity Laban with John Lely, Amir Konjani and Paul Newland. She was the recipient of the Founders scholarship for the year 2018–2019. She obtained her BMus with first class honours in 2022. The same year, Rebecca attended the Dartington Summer School where she studied with Gavin Bryars. Currently, she is completing a Master's under the tuition of Ed Bennett and Jonathan Cole at the RCM, thanks to the generous support of the Charles Stewart Richardson Scholarship for Composition. In 2024, Rebecca was one of the selected artists for the Orkest de Ereprijs Young Composers Meeting. On this occasion, she was also awarded the Frank van der Wal Fonds commission prize.

Margarida Gonçalves

Margarida Gonçalves, a Portuguese composer, conductor and concert curator based in London, earned her Bachelor of Music in composition from the Royal Academy of Music in 2023. Currently pursuing her Master's in composition at the RCM under the guidance of Jonathan Cole and Simon Holt, she is a Big Give Scholar. Margarida's music has graced stages around the world, with highlights including a commission from the Jacobs School of Music Choir and the premiere of *O Magnum Mysterium* in Cincinnati; two commissions from Setúbal's music festival (editions 2018/19); a commission from the English Chamber Orchestra; and her first published piece honoured by Faber Music, in the collection *Her Story* by Karen Marshall. Recent engagements include participation in the Fragile Festival with her electronic piece *Changing Worlds*, and the establishment of the New Contemporalis Ensemble, an innovative and dynamic contemporary music group.

Royal College of Music

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Flute

Xiping Gao (pic)

Lilja Hakonardottir (pic & alto)

Sam Frith (pic & alto)

Clarinet

Catrin Davies

Hannah Shimwell (bass)

Ed Pelham (bass)

Viola

Declan Wicks

Katharine Wing

Cello

Hannah Hoppman

Layla Ballard

Bass

Ruohua Li

Saxophone

Xiaodong Wang

Horn

Yujie Zhao

Trumpet

Josh Cusworth

Junchen Hung

Percussion

Charlie Payne

Stan Talman

Sophie Stevenson

George Threadgold

Piano

Julia Metzmacher

Personnel correct at the time of going to print.

Italics denote section principals.

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www.rcm.ac.uk/support

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road,
London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen Turangalîla-Symphonie

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MUSIC IN THE MUSEUM

Friday 15 March, 12.30pm

Museum Gallery

JS Bach (1685–1750)	Partita no 2 in D minor BWV 1004 <i>ii Allemanda</i>	4'
Sally Aiko Dando violin		

Robert Baird (b 2004)	Elysian Beaches	3'
Maria Noskova violin		

Debussy (1862–1918)	Sonata for flute, viola and harp <i>i Pastorale. Lento, dolce rubato</i> <i>ii Interlude. Tempo di minuetto</i> <i>iii Final. Allegro moderato ma risoluto</i>	17'
Zoe Borseth Rasmussen flute		
Aisha Goodman viola		
Catherine Reid harp		

Takashi Yoshimatsu (b 1953)	When a Bird Dreams of Moonbeams <i>i A Bird Dreams</i> <i>ii Midnight</i> <i>iii Moonbeams</i>	10'
Ricky Ng clarinet		
Him Chan cello		
Ian Lim harp		

Debussy (1862–1918)	String Quartet in G minor op 10 <i>i Animé et très décidé</i> <i>ii Assez vif et bien rythmé</i> <i>iii Andantino, doucement expressif</i>	16'
Seion Quartet		
Joe MacDonald violin		
Sally Aiko Dando violin		
Joe Berry viola		
Carys Underwood cello		

Upcoming Events

MUSIC IN THE MUSEUM

Friday 22 March, 12.30pm

Museum Gallery

Repertoire to include:

Henriette Renie Piece symphonique

Ezra Escobar Itulak

Carter Figment 1

Feldman Projection 1

Krenek Suite for Solo Cello

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.



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R O Y A L

COLLEGE

OF MUSIC

London

**ORGAN INTERLUDES:
CHRISTOPHER HUGHES**

Friday 15 March, 6pm

Amaryllis Fleming Concert Hall

ORGAN INTERLUDES: CHRISTOPHER HUGHES

Friday 15 March, 6pm, Amaryllis Fleming Concert Hall

JS Bach (1685–1750)	Toccata and Fugue in F major BWV 540	15'
Buxtehude (1637–1707)	Komm Heiliger Geist, Herre Gott	4'
JS Bach	Fantasia super 'Komm Heiliger Geist, Herre Gott'	7'
Howells (1892–1983)	Master Tallis' Testament	7'
Widor (1844–1937)	Organ Symphony no 10 op 73 'Romane' <i>i Moderato</i>	10'

Christopher Hughes organ



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Christopher Hughes

Christopher Hughes, from Nantwich, Cheshire, played the piano from the age of five, attending Chetham's School of Music for his sixth form education. There, while studying the piano with John Gough, he took up the organ as a second study with Christopher Stokes, and regularly accompanied the many skilled singers of the vocal department.

Christopher went on to enjoy an Organ Scholarship with the Catholic Cathedral in Leeds, benefitting from the tutelage of Cathedral Organist David Pipe, and regularly accompanied the choirs and services. During his time there, he also had the pleasure of giving a recital at the Queen's College, Oxford, and undertook a week-long residency at Peterborough Cathedral, playing the organ in services and gaining experience from their staff.

Recently, Christopher graduated from the University of Leeds with a degree in Music Performance, taught by Jeremy Davis. He was greatly involved with the Leeds University Union Music Society, conducting the Chamber Choir from September 2020 until the summer of 2022, as well as taking part in Symphonic Choir (as both accompanist and singer), Chamber Orchestra and Symphony Orchestra. He is proud to have attained a Distinction in his DipABRSM last year, and in May will have the opportunity to perform Rachmaninoff's Second Piano Concerto with the Leeds University Union Music Society Symphony Orchestra.

Christopher moved to London to study for his Master's degree in Organ Performance at the RCM, and alongside his studies, also holds the position of Director of Music at St Mary the Virgin in Mortlake.

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RCM AT ST. MARY ABBOTS

Friday 15 March, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Today's concert will be the last of the term. Our St Mary Abbots Church series resumes on Friday 19th April.

Ravel (1875–1937)	Piano trio in A minor <i>i Modéré</i>	10'
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Tayfun Bomboz violin
Eddie Mead cello
Mariam Loladze-Meredith piano

JS Bach (1685–1750)	Partita no 2 in D minor BWV 1004 <i>v Ciaccone</i>	14'
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Annissa Gybel violin

Debussy (1862–1918)	Piano Trio in G major L 5 <i>i Andantino con moto allegro</i> <i>ii Scherzo. Intermezzo. Moderate con allegro</i> <i>iii Andante espressivo</i> <i>iv Finale: appassionato</i>	24'
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Sara Bolstad flute
Rasmus Andersen cello
Elizaveta Velikhova piano

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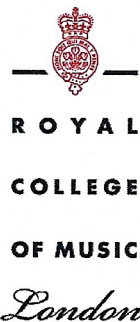
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Junior Department
Contemporary Music Concert

Saturday 16 March 2024, 5.15pm
Performance Hall

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This term's concert features fruits of two ongoing projects. Firstly, a solo percussion writing project with renowned composer and RCMJD percussion teacher Cameron Sinclair, co-funded with the Martin Read Foundation; a charity set up in memory of composer Martin Read to further the experience of school-age composers in the UK. And secondly, the RCMJD Linked project, in which composers are paired with a chamber group that rehearses at the same time as their composition lesson.

Alexander Crawford

Hyakumonogatari Kaidankai

2'

Cameron Sinclair percussion

In Japanese folklore, Yōkai are spirits both benign and malevolent. In the game Hyakumonogatari Kaidankai (One Hundred Ghost Stories), participants sit in a room illuminated by 100 candles. After every story told, a candle is extinguished, ultimately leaving the room in complete darkness; it is during this time that the Yōkai are said to be present. The piece thus reflects this game. The premise is minimalistic - only three instruments are used, all alike in their bellish sonorities, creating a ritualistic atmosphere. It focuses on the space between notes rather than the notes themselves - this is the Japanese concept of Ma (negative space) - appreciating what isn't there just as much as what is; just as in Hyakumonogatari Kaidankai, as it is only in the total absence of light the the Yōkai are present.

Albert Heathfield

Mace

3'

Cameron Sinclair percussion

Mace is a piece written for solo percussion that is roughly 2 minutes and 45 seconds in length. It features a large diversity of rhythmic ideas and sonic textures, making use of every instrument seen in this particular percussion setup, and two different types of mallets. The name Mace refers to a weapon of the Middle Ages, a kind of bludgeon, and is reminiscent of the aggressive feel of the piece.

William Yu

Laetus Tumultuosusque

4'

Emilia Gahan oboe

Katherine Baker & Catherine Bennett violin

Katie Cheung viola Jamie Zweimueller cello

Laetus Tumultuosusque (happy and agitated), a composition for Oboe quintet, aptly embodies its title, featuring lively and carefree segments sandwiching a more agitated and anxious section. Crafted with life in contemplation, the composition reflects the potential mood swings and changes that accompany the passage of time.

Aurelia Walker

Caught in Time

2.5'

Anthony Zemsky piano

Finn Kjaergaard violin Inez Karlsson cello

Caught in Time" describes a still scene, frozen in time and space, as an observer wanders through entranced. The piece starts with a feeling of awe at this stillness, and soon becomes more exploratory. However, as the observer's unease grows, eventually their feeling of worry overcomes them - leaving this mysterious world, watching as it gets further and further away, locked away in time again.

Methu Menuwara

Piano Trio

3'

Jerry Cui piano

Michelle Wang violin Kalli Ziegler cello

This piece is a Fantasia for piano trio. It relates to how your mind can wander off into your own make-believe worlds. It also depicts how each of these places are new, experimental and fun to play with.

Josh Clark

An Idyll Sonata

4.5'

Helena Landis & Shreya Grover violin

Inga de Vegvar viola Matty Oxtoby cello

This is a short romantic piece for string quartet that I wrote as an exercise for writing in sonata form and finding ways of changing to norms of the form to create interest. It has an up-tempo start, with a lush melody in 6/8, which is followed by a much slower relaxed 2nd subject.

Maddy Chassar-Hesketh Eleven Two

1.5'

Cameron Sinclair percussion

Eleven/Two is a short 2 movement piece for solo vibraphone, which explores the use of pitch, and how we hear it. After composing the 1st movement, which is lively and joyful, I realised I hadn't used the note 'G#4' at all, and so decided to use the second movement to explore this note and the different ways it can sound.

Charlotte Jones

Collision

3'

Cameron Sinclair percussion

Collision, explores a range of rhythmic and harmonic ideas using a limited instrumentation. I was very inspired by natural themes such as rainforests and the environmental factors impacting them. This piece represents the conflict between our natural world, and the human impact on it. Writing Collision was a truly inspirational experience, and one which has given me insight into an unfamiliar area of the world of percussion.

Alex Pylypenko

Diabolical Signatures

2.5'

Cameron Sinclair percussion

Composing at night, rather than day, at the hours when hopefully no sane person is awake, is the action that produced Diabolical Signatures. The not-quite-tonal vibraphone lines and tam-tam hits ever increasing in intensity create an atmosphere of uneasiness, slowly transforming into fright and then Mephistophelian ecstasy.

Ben Greenwood	Fantasia for String Quartet	4'
	Lixuan Wang & Caitlin Reynolds violin	
	Shenxy Loong viola Oscar Wang cello	

This piece in a ternary (ABA) structure and begins as a fugue might (albeit with a fluid tonality), then moves into a lively B section focused on rhythm and motifs. The return of the theme from the A section returns high in the cello register accompanied by the whisper of the other strings above. It is inspired by fixation on emotion.

Elliot Yap	Quartet of Spring	2'
	Kiara Taylor & Caia Harris violin	
	Izabella Ward viola Isaac Appleton cello	

Here, I present to you the jolly, joyous quartet of spring. Imagine a stroll in the sunny countryside but gets stormy later on.

Alec Thurbin	Murmuration for saxophone quartet	2.5'
	Arion Thompson, Kezia Colton,	
	Jake Fokes, Rory Johnston saxophone	

This piece is inspired by a murmuration of starlings flying over Battersea bridge one evening at sunset. I was fascinated by the shapes that the birds created, and luckily the traffic was slow, giving me time to observe the phenomenon. I hope you enjoy it.

William Sharps	Elixir	2.5'
	Cameron Sinclair percussion	

I wrote Elixir whilst experimenting with the different sounds, textures and contrasts available with this wide range of percussion instruments. Throughout I have tried to move between different moods and feelings within changing settings exploring changes in tempo, harmony and, of course, instrumentation. I am so excited to present Elixir and hear it performed at such a great place.

Cameron Sinclair *percussion*

My piece develops a main melodic and rhythmic theme, evolving from being untuned-percussion dominated to ending in a long cadenza-like solo vibraphone passage, hence the choice of the name evolution. I have found writing for this challenging instrumentation very enriching and have enjoyed taking part in the Martin Read Foundation award for a second year. I feel privileged to have composed for such a skilled soloist.

Cameron Sinclair is an award-winning performer and composer who has toured worldwide with the Philharmonia Orchestra, Chamber Orchestra of Europe and Glyndebourne, and has played on many film and game soundtracks. Major commissions include works for the Turin Festival, Venice Biennale and Britten Sinfonia and he has collaborated with visual artists, showing work in *MH KA*, Antwerp and *Cittadellarte*, Biella. His new venture is *Second Citizen*, a fusion of high-octane marimba playing and electronic music, which was greeted with critical acclaim after performances of site-specific theatre work *Over Lunan* and *Dear Europe* for the National Theatre, Scotland.

Martin Read Foundation provides support for aspiring young composers, through it's Tomorrow's Composers classroom projects and it's annual Award Scheme - helping to fill the gap between school and undergraduate opportunities in composition. Martin Read (1959 - 2012) was an inspirational music teacher & composer. MRF was established in 2014 and its work is endorsed by its patrons: Gwyneth Herbert, Howard Skempton and Dame Judith Weir.

In addition to the usual team of JD composition teachers: Bushra El-Turk, James Hoyle and Jonathan Pitkin (and myself), I would like to thank MRF mentors Alison Willis and Tom Armstrong for their input. I would also like to thank the chamber coaches involved in this concert: Stephen Bryant, Sarah Markham, Robin Thompson-Clarke, Julia Wilson, and Andrew Zolinsky. I'd also like to thank Hilary Sturt for her help in getting the LinkEd project up and running.

Simon Speare

Head of Composition and Contemporary Music RCMJD

Royal College of Music Junior Department

Prince Consort Road, London SW7 2BS

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Miranda Francis Head of Junior Programmes

Gill Redfern Operations Manager

Anna Waszak Administrative Coordinator

John Mitchell Performance Manager

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 16 March 2024, 3pm
Performance Studio

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- 3.00 Saxophone Quartet (Sarah Markham *tutor*)
 Kezia Colton *soprano* Rory Johnston *alto*
 Jake Fokes *tenor* Arion Thompson *baritone*
 Jean-Baptiste Singlee Premier Quatuor op53 iv Allegretto 4'
 Rick Hirsch Paquito de Habana 3.5'
- 3.15 Violin Quartet (Sophie Simpson *tutor*)
 Safia Andjar, Ezra Emin, Zine Ozmen Akkaya, Daphne Queyquep
 Peter Martin Quartet for Four Violins 9'
- 3.25 Esra Emin *violin* (pupil of Sophie Simpson)
 Clara Schumann Three Romances op22 ii Allegretto 4.5'
- 3.30 Daphne Queyquep *violin* (pupil of Sophie Simpson)
 Britten arr. Blackwell Little Sweep op45 *Night Song & Pantomime* 4.5'
- 3.35 Zine Ozmen Akkaya *violin* (pupil of Sophie Simpson)
 Sherwin arr. Nikki Iles A Nightingale Sang in Berkeley Square 4.5'
- 3.40 Safia Andjar *violin* (pupil of Sophie Simpson)
 Haydn Symphony no101 The Clock Hob I/101 ii Allegretto 4.5'

- | | | |
|------|---|----------|
| 3.45 | Kiara Taylor <i>violin</i> (pupil of Eric Wang)
Bach Partita no3 in E Major BWV1006 <i>i Prelude</i>
Wieniaswki Scherzo and Tarantella op16 | 4'
5' |
| 4.00 | Jessica Elliott <i>viola</i> (pupil of Emily Pond)
Hindemith Sonata for Viola and Piano op11 no 4
<i>i Fantasie: Ruhig ii Thema mit Variationen</i> | 7' |
| 4.15 | Julieta Gutierrez Portilla <i>viola</i> (pupil of Sarah-Jane Bradley)
Pierre-Antoine Fiocco Allegro | 4' |
| 4.15 | Inga De Vegvar <i>viola</i> (pupil of Sarah-Jane Bradley)
Brahms Sonata in F minor op120 no1
<i>ii Andante un poco Adagio iv Vivace</i> | 10' |
| 4.45 | Piano Duet (Yoko Ono <i>tutor</i>)
Luca Boston & Orla Scoggins
Holst arr Nora Day and Vally Lasker The Planets <i>i Mars</i> | 7' |
| 4.55 | Katie Cheung <i>viola</i> (pupil of Emily Pond)
York Bowen Viola Sonata in C Minor op18 <i>i Allegro moderato</i> | 9' |
| 5.05 | Cecilia Committeri piano (pupil of Claudia Schurr)
Chopin Study op25 no11
Liszt Liebestraume Nocturne II | 4'
3' |

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*

Junior Department
Symphony Orchestra

Jacques Cohen *conductor*

Emilia Gahan *oboe*

Winner of the 2023 Peter Morrison Concerto Competition

7pm, Saturday 16 March 2024
Amaryllis Fleming Concert Hall, RCM

Grazyna Bacewicz
(1909-1969)

Overture

10'

Richard Strauss
(1864-1949)

Oboe Concerto TrV292

25'

Allegro moderato – Andante – Vivace allegro

Interval 20 minutes

Benjamin Britten
(1913-1976)

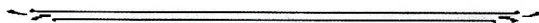
Sinfonia da Requiem

25'

Lacrymosa (Weeping)

Dies Irae (Day of Wrath)

Requiem æternam (Eternal rest)



Welcome to this evening's concert at the RCM Junior Department (RCMJJD). By the end of this term RCMJD students will have enjoyed a wide range of performance opportunities including two Royal Albert Hall's Elgar Room recitals, together with Soloists, Contemporary, Chamber and Ensemble concerts, plus our weekly Performers Platforms. On Saturday 17 February our Jazz Ensemble performed a World Première and the Spring Term concludes next Saturday with a Soloists' Concert at 11am in the Performance Hall and the End of Term Concert at 2.30pm in the Concert Hall.

Since its inception the Royal College of Music Junior Department has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever-changing demands of the profession. This academic year nearly £240,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, John Curwen Society, Roger Quick, Saddlers' Company and the Sascha Lasserson Memorial Trust for their generous support.

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Grazyna Bacewicz **Overture** (programme note by Anne-Mei Ong)

Grażyna Bacewicz was a prolific Polish composer and violinist. Born to a musical family, by the age of 13 she had started composing, alongside studying violin and piano at Warsaw Conservatory. She went on to study violin in Paris under Carl Flesch and composition under Nadia Boulanger, and in 1936 became the principal of the Polish Radio Orchestra. During the Second World War she remained in Warsaw, giving secret underground concerts, and continued her compositions in spite of the dire circumstances of German occupation.

It was during this war-torn time that she composed some of her greatest works such as her *Overture* for orchestra in 1943, which was only premiered in 1945 at the Krakow Festival of Contemporary Music, after Poland's liberation. It begins with a triumphant timpani, beating the letter V in morse code (dot-dot-dot-dash); a call for victory, followed by ferocious strings and interjections from the woodwind and brass. The *Allegro* gives way to an expressive *Andante* - a moment of tranquility during the tumult of war. However, this is fleeting, as the energetic *Allegro* returns with celebratory brass fanfares for a dramatic finale. Despite its chaotic energy, it conveys a firm spirit, inspiring hope and optimism during dark times.

Richard Strauss **Oboe Concerto TrV292** (Emilia Gahan)

Richard Strauss was born into a highly musical family in Germany and with the encouragement of his father Franz, the principal horn player of the Munich Court Orchestra, received a thorough musical education of composition and violin tuition. Throughout his life, Strauss composed prolifically, writing ballets, tone poems, songs, and most notably, his operas, such as *Salome* (1905) and *Der Rosenkavalier* (1910). After the success of *Der Rosenkavalier*, Strauss developed his craft in isolation, and was unaffected by the experimental styles of his contemporaries like Stravinsky and Schoenberg. Instead, Strauss chose to simplify his music and orchestration to a bygone, Mozartian style whilst still capturing the lyrical and dramatic quality of his operas, a balance clearly seen in his *Oboe Concerto*. Strauss's motivation to write

an oboe concerto came in April 1945, when US soldiers apprehended him at his estate in the Bavarian town of Garmisch, intending to requisition villas to house their troops. One US soldier, Milton Weiss, was greeted by the famous line "I am Richard Strauss, the composer of *Der Rosenkavalier* and *Salome*. Leave me alone". Weiss, also a musician, acknowledged this and placed an 'Off Limits' sign outside of Strauss's property. However, one of the American soldiers, named John de Lancie, was the principal oboist of the Pittsburgh Symphony Orchestra and quickly became close with Strauss. De Lancie, admiring 'the numerous, beautiful, lyric solos for oboe in almost all his works' (a quote from De Lancie's notes for his recording of the Concerto), asked Strauss if he had ever considered writing an oboe concerto. Strauss initially dismissed the idea with a blunt "No" yet began to sketch some ideas and eventually completed the orchestration of the late work by the end of October. The first edition of the score bore the inscription: "Oboe Concerto – 1945 – suggested by an American soldier".

The concerto has three thematically related movements, yet is through-composed, with seamless links between different sections. Strauss's orchestration of the work is delicate, with the soloist often having dialogue with the countermelodies of the orchestral winds at various points. The first movement *Allegro Moderato* is introduced by a subtle, four-note cello motto, which acts as a basis for the rhapsodic solo oboe to soar over. The oboe's continuous 56 bars of winding key changes build to a tutti outburst at the end of the exposition, joyfully affirming the major key. The development sees a distinct polarity of character; energetic, imitative conversation of falling scales between the oboe and the orchestra, quickly followed by a sombre lament. After a brief recapitulation of all the major themes, the oboe concludes the movement with a peaceful coda which quotes the opening phrase. The orchestral texture subsides whilst the original cello motto is reiterated, gradually easing into the second movement *Andante*. In the slow movement, the audience is reminded of Strauss's history as an opera composer, as the oboe's lyrical melody evokes an elegant Mozartian aria. The theme then unfolds further through a grand orchestral tutti, with the oboe becoming involved in the fuller scoring. A seemingly tranquil closure is suddenly interrupted by a defiant proclamation from the orchestra, introducing a dramatic, recitative-like cadenza accompanied by light pizzicato strings. After a pause in the music, a vivacious flourish leads into the third movement *Vivace – Allegro*, a rondo-style finale which heavily features two main motifs: a staccato, two-note figure and running semiquavers. The music then explores a contrasting quality as the orchestra settles into a contemplative passage, dominated by free triplet figures whilst also referencing material from the opening movement. The orchestra turbulently crescendos through unstable harmony to the oboe's second cadenza, which both stabilises the music and establishes the graceful lilt of the *Allegro*. Strauss humorously allows the audience to assume that the work will finish with this same character, yet suddenly drives the tempo through to a triumphant and declaratory conclusion.

Benjamin Britten

Sinfonia da Requiem (Alexander Crawford)

In 1939, Benjamin Britten was approached by the British Council to write a festival piece for an unspecified occasion. On the condition that the piece not be jingoistic, he agreed. The commissioner was revealed to be Japan, celebrating the 2600th anniversary of its Imperial Dynasty. Despite receiving the contract six months late, leaving him only six weeks to complete the piece, the resulting *Sinfonia da Requiem* is regarded as the peak of Britten's early orchestral work. Whilst in London studying at the Royal College of Music, Britten was introduced to the music of Mahler, whose symphony-in-disguise *Das Lied von der Erde* would have a lasting impression on the young composer. Mahler's music is characterised by drama and philosophical depth prioritised over conventions of structure. This influence is highly prominent in the *Sinfonia da Requiem*. Its form appears to make little sense – a fusion of the Requiem, a religious vocal form, with the symphony, a secular instrumental form. The result is a piece whose movements reflect their titles through the atmospheres created by the orchestra.

The *Lacrymosa* opens with terrifying timpani strokes. Out of this grows a slow, solemn funeral march (a very Mahlerian feature). We hear the first theme; a syncopated sequence emerging from the depths of the orchestra. As this occurs, we hear the lamenting second theme – a series of leaps of a minor seventh in the saxophone. This plodding march comes to a climax, ending the first section of the movement. The second opens with the exposition of a third theme – ethereal flute chords answered by trombones. As the movement reaches a climax, the mournful second theme is once again heard, transformed into cataclysmic wailing in the brass. This leads (without pause) into the *Dies Irae*, which is a Dance of Death. The most important theme in this movement, exposed at the beginning in the flutes, features a tremolo, a motif that reoccurs throughout the movement. The music is characterised by a franticness, which is achieved through frequent climaxes and interruption of the music from the brass. The movement culminates in a flurry of glissandi, punctuated by profound silences, leading into the *Requiem æternam*. Over harps and strings, the flutes play the primary, tranquil theme of the movement, which makes use of soothing dissonance. The piece ends with clarinets lingering over a plodding bass.

After a long to-and-fro of angry letters, the piece was eventually rejected by the commissioner, as it did not fit the requirements for the occasion. It was deemed too solemn, and the references to Christianity were not fitting for a Japanese festival. However, initial reviews of the Western premiere under were mixed and the work was met with limited success, however a later performance under Koussevitzky would lead to the commissioning of *Peter Grimes*, the opera widely considered to be Britten's magnum opus, which would cement his name as one of the most influential composers of the 20th Century.



Emilia Gahan is studying for her A levels (Year 12), and holds both music and academic scholarships at The Lady Eleanor Holles School in South West London. Her love of performing sits alongside a desire to explore music academically, a prospect she hopes to pursue in her further studies.

Emilia is a joint first study oboe and voice student and has studied at the RCMJD since 2019. She started playing the oboe aged 7 and has enjoyed learning from a number of leading British, Australian and American professors, such as Nicholas Daniel, Alison Teale, Nick Deutsch and Emily Pailthorpe. Emilia is currently being tutored by Juliana Koch, Principal Oboe in the London Symphony Orchestra and Professor of Oboe at the RCM. Emilia has performed as a soloist in the Wimbledon Music Festival as well as in youth orchestras such as Stoneleigh Youth Orchestra. In June 2022, Emilia achieved a very high distinction in her DipABRSM oboe performance exam and later this year she will compete in the BBC Young Musician Live Auditions in Cardiff. This evening's performance is as a result of Emilia winning of the 2023 Peter Morrison Concerto Competition. Emilia would like to thank Jacques Cohen and the RCMJD Symphony Orchestra for their wonderful support.



Jacques Cohen is equally known as conductor and composer. He is Music Director of the Cohen Ensemble (formerly Isis Ensemble) and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has worked with many choral groups such as Oxford Camerata and Lloyd's Choir, for whom he is Music Director. He has been Music Director on several opera productions with a variety of companies,

and is a passionate communicator, renowned for his unique ability to engage audiences in concerts. His compositions and arrangements, published by Norsk Musikforlag, include music for choir, orchestra, chamber works and opera. Commissions include pieces for Dame Evelyn Glennie (*Firefly*), Onyx Brass (*Concertino*), Piatti Quartet (*From Behind Glass*), Fitzwilliam Quartet (*Nun danket alle Gott*), National Youth Wind Ensemble (*Pantheon*), Primrose Piano Quartet and Tête-à-tête Opera (*The Lady of Satis House*). More recent commissions include his powerful oratorio *Creation* which received a huge ovation when it was premiered at the Barbican last year. His string orchestra arrangements, particularly that of Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

His critically acclaimed recordings include *Music for Strings and Transcriptions for Strings* (Cohen Ensemble/Meridian) and *Cohen's Carols* (Oxford Camerata (ICSM)). A new CD comprising his chamber opera and other works for string quartet (Marie Vassiliou/Tippett Quartet/Meridian) released last month has received excellent reviews. Jacques read music at Oxford where he conducted the university orchestras and performed his own compositions. He was awarded the Conducting Scholarship at the RCM where prizes included the Tagore Gold Medal, the college's award for its most outstanding student. In addition to numerous awards for composition, Jacques took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors' Competition. His website can be found at www.jacquescohen.co.uk.

Violin I

Vivek Dinesh Ramanan
Elsa Chung
Haolin Zhao
Lachlan Edwards
Helena Landis
Arabella Thornton
Antonia Zadrag
Mayle Velasco
Shreya Grover
Katarina Calic
Catherine Bennett
Richard Eichhorst
Chloe Zhou

Violin II

Finn Kjaergaard
Katherine Baker
Anne-Mei Ong
Lixuan Wang
Hector Elwes
Miriam Grant
Peter Ryan
Eleanor McKenzie-Jones
Almond Zhao
Aurelia Walker
Rachel Cheung

Viola

Jamie Jones
Charlie Rose
Nathan Agbesi
Inga de Vegvar
Katie Cheung
Jessica Elliott
Sophia Gonzalez Pereira

Cello

Eva Gowen
Fernando Lee
Amy Prins
Euna Oh
Gabriel Ward
Oscar Wang
Jacqueline Yang
Madeleine Murray
Isabella Song
Inez Karlsson
Ola Kiezun
Gabiella Zailer-Fletcher
Andrew Ah-Weng

DOUBLE BASS

Colin Kang
Theo Moran
Lukas Hall
Patrick Marks
Allegra Tsang
Doruk Oztosun

Flute

Isaac Skey
Ellen Roff
Cyrus Tahbaz
Amelie Sainsbury
Rachael Leary

Oboe

Rhea Jo
Oliver Brown
Imogen Atkinson

Clarinet

Amalia Beeko
Nina Linn
Benjamin Bown
*Connor Hargreaves

Bassoon

Cailin Breslin
*Jamie King
Annabella May-Francis

Horn

Noah Hall
Polly Casey
Polly Bishop
Sinead Mcevoy
Rachel Zhang

Trumpet

Archie Chettleburgh
Lucy Butlin
Livia Bayley
Bronwen Roberts

Trombone

Ellie Curson
Alex Holford
Oscar Sangster
*Johnny Lovatt

Tuba

*Sunny Anderson

Harp

Jamaal Kashim
Claudia Membery

Piano

Aurelia Walker

Timpani & Percussion

Jesse Angeloro, Tolga Mardin, Luke Crown, Toby Shephard-Blandy,
Hailey Wong, *Isaac Harari, *Will Rowling

** denotes guest performer*

Orchestra Tutors

*Stephen Bryant Violin

Karen Bradley Viola

Miriam Lowbury Cello

Vera Pereira Double Bass

*Anna Hashimoto Woodwind

*Philip Box Horn

Richard Ward Brass

Chris Terian Percussion

Cecilia Sultana de Maria Harp

(* = senior tutor)

RCM Junior Department

Miranda Francis *Head of Junior Programmes*

Gill Redfern *Operations Manager*

Anna Waszak *Administrative Coordinator*

John Mitchell *Performance Manager*



R O Y A L

C O L L E G E

O F M U S I C

London

BENJAMIN BRITTEN:

RCM ALUMNUS

Thursday 21 March, 6.15pm

Performance Hall

BENJAMIN BRITTEN: RCM ALUMNUS

Thursday 21 March, 6.15pm, Performance Hall

Britten Fanfare for St Edmundsbury 4'
(1913–1976)

Katie Bannister trumpet

Euan Scott trumpet

Libby Foxley trumpet

Britten Two Insect Pieces 10'
(1913–1976) i *The Grasshopper*
ii *The Wasp*

Kara Battley oboe

Archie Bonham piano

The *Fanfare for St Edmundsbury* is a fanfare for three trumpets written by Britten for a Pageant of Magna Carta in the grounds of St Edmundsbury Cathedral, Bury St Edmunds, in 1959.

Britten wrote the *Two Insect Pieces* in 1935 for Sylvia Spencer, oboist with the Sylvan Trio. In a letter to her, he disclosed that he was so taken with the pieces, he was inspired to write a 'large and elaborate' suite for oboe and strings, though this appears to have never come to fruition. The work musically depicts two inhabitants of the insect world; *The Grasshopper* is centred around a jaunty staccato motif that easily recalls its jumping namesake and evokes a charmingly playful tone. By contrast, *The Wasp*, with its brevity in the oboe part and driving piano accompaniment coupled with moments of lightness, musically reconstructs an agitated wasp's flightpath.



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Programme details correct at time of going to print.

Benjamin Britten and the Royal College of Music

Britten was a student at the RCM from 1930 to 1933, studying composition with John Ireland and piano with Arthur Benjamin. Despite winning several College prizes he was not impressed by the institution, finding his fellow students 'amateurish and folksy' and the staff 'inclined to suspect technical brilliance of being superficial and insincere'. Having apparently learned little from Ireland, he studied privately with Frank Bridge, though he later praised Ireland for 'nursing me very gently through a very, very difficult musical adolescence.' He used his time in London to become better acquainted with the music of Stravinsky, Shostakovich and, most particularly, Mahler. He intended to pursue postgraduate study in Vienna with Alban Berg, but was eventually dissuaded by his parents, on the advice of the RCM staff.

May 29th 1933 saw the RCM's Golden Jubilee concert of former students. Britten attended and began his diary note; 'Adrian Boult conducting orchestra of old students. V dull programme. Schubert *Rosamunde* scrappily and dully played – in the true Boult fashion....'. Whereas most students made professional and personal relationships at College that sustained them in various ways throughout their lives, Britten kept the RCM at a distance. His biographer Paul Kildea's assessment of Britten's time at the College leads him to the conclusion that 'Britten's sour characterization of the College and of Ireland stemmed from his dislike of being told what to do, a trait of the adult Britten already firmly in place as a teenager.'

Despite everything, today's RCM cherishes Britten as one of our most distinguished alumni within the roster of former students, which amounts to a veritable who's who of British musical life. We are reminded of him on a daily basis by our spectacular theatre (1986) that bears his name and by the striking portrait by Jeffrey Spedding which has pride of place in the Amaryllis Fleming Concert Hall.

Colin Lawson
RCM Director

TURANGALÎLA AT THE ROYAL FESTIVAL HALL

Wednesday 1 May 2024, 7.30pm

Royal Festival Hall, Southbank Centre, Belvedere Road, London SE1 8XX

Jac van Steen conductor

Thomas Kelly piano

Imsu Choi ondes Martenot

RCM Symphony Orchestra

Messiaen Turangalîla-Symphonie

Celebrated Dutch conductor Jac van Steen and the Royal College of Music's leading orchestra visit the Southbank's Royal Festival Hall to perform the only symphony written by beloved French composer Olivier Messiaen. Described by the composer himself as 'superhuman, overflowing, blinding, and unlimited', *Turangalîla* is a ten-movement work that encapsulates all manner of musical styles. From the driving rhythms of the vast percussion section to the ghostly sounds of the ondes martenot, and from striking brass fanfares to virtuosic piano cadenzas, *Turangalîla* is a tour de force that truly engages the senses. Under the baton of acclaimed conductor Jac van Steen, RCM Symphony Orchestra musicians showcase their extraordinary talent in this thrilling concert.

Tickets: £40, £30, £20, £10

Available from the Southbank Centre website: www.southbankcentre.co.uk

Use the code MARCH50 when booking before 1 April to receive a 50% discount

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

MUSIC IN THE MUSEUM

Friday 22 March, 12.30pm

Museum Gallery

Renie (1875–1956)	Piece symphonique	10'
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Tannaz Beigi Jouinani harp

Telemann (1681–1767)	Fantasia no 8 in E minor for solo flute	5'
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Larli Davies baroque flute

Ezra Escobar (b 2000)	Itulak	4'
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Ezra Escobar cello

Rossini (arr Bochsa) (1792–1868)	Zitti, Zitti du Barbier de Seville	8'
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Annest Davies harp

Carter (1908–2012)	Figment 1	5'
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Feldman (1926–1987)	Projection 1	3'
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Krenek (1900–1991)	Suite for Solo Cello	13'
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Him Chan cello

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ROYAL

COLLEGE

OF MUSIC

London

Junior Department
End of Term Concert

Saturday 23 March 2024, 5.30pm
Amaryllis Fleming Concert Hall

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Percussion Ensemble	Cameron Sinclair <i>conductor</i>	
Ron Forbes	Polymers	2'
Taiki Nishihara	2 x 2	6.5'
Stravinsky arr. James Ancona	L'Histoire du Soldat <i>Danse du Diable</i>	1.5'

Jesse Angeloro, Jacob Carr, Josh Clark, Luke Crown, Tolga Mardin,
Toby Shephard-Blandy, Angus Wong, Hailey Wong,

Chamber Choir	Joy Hill <i>conductor</i>	
Josef Gabriel Rheinberger	Drei geistliche Gesänge op69 <i>iii Abendlied</i>	3.5'
Vicente Lusitano	Emendemus in melius	5'

Olivia Busslinger, Sophia De Reyes Mezbur, Chloe Dong, Eva Gowen, Imogen Horrocks,
Rachael Leary, Annabella May-Francis, Esme McPartland, Claudia Membery, Emily Price,
Amy Prins, Miranda Robertson, Isabella Song, Michelle Teibo, Amy Towner,
Antonia Zadrag, Gabriella Zailer-Fletcher *soprano/alto*

Akbar Ali, Ben Bown, Dominic Detre, Jamie Dickinson, Richard Eichhorst, Ben Greenwood,
Jamaal Kashim, Finn Kjaergaard, Tristan McCardel, Oliver Mollett, Charlie Rose,
Toby Shepherd-Blandy, Edward Stancombe, Gabriel Ward, Haolin Zhao *tenor/bass*

Brass Dectet	Torbjorn Hultmark <i>director</i>	
Christopher Mowatt	Bone Idyll	4'
Monti arr. Harvey	Csárdás	5'

Archie Chettleburgh, Lucy Butlin, Livia Bayley, Bronwen Roberts *trumpet*
Ellie Curson, Alex Holford, Oscar Sangster, Jonny Lovatt *trombone*
Lucas Boardman *horn* Tristan McCardel *tuba*

Advanced Vocal Ensemble	Joy Hill <i>conductor</i>	
	Emilia Gahan, Miranda Robertson <i>soloists</i>	
Urmaz Sisask	XX111 Oremus from Gloria Patri...	5.5'
Cecilia McDowall	The Lord is Good	5.5'
Text: Lamentations of Jeremiah 3: 25-7, 31-3, Hosea 14:1		

Olivia Busslinger, Harriet Cobb, Sophia De Reyes Mezbur, Emilia Gahan,
Miranda Robertson, Michelle Teibo, *soprano/alto*

Akbar Ali, Dominic Detre, Ben Greenwood, Oliver Mollett,
Edward Stancombe, Gabriel Ward *tenor/bass*

Wind Octet	Anna Hashimoto <i>conductor</i>	
Ivana Loudova	Don Giovanni's Dream	5'
Mozart	Serenade in Eb major K375 v <i>Allegro</i>	4'

Amalia Beeko & Ben Bown clarinet
Oliver Brown & Rhea Jo oboe
Noah Hall & Polly Bishop horn
Annabella May-Francis & Cailin Breslin bassoon

Chamber Orchestra	Christopher Hirons <i>director</i>	
Puccini	Crisantemi	6'
Leroy Anderson	Plink, Plank, Plunk	2'

Vivek Ramanan, Lachlan Edwards, Arabella Thornton, Helena Landis,
Elsa Chung, Hector Elwes violin I

Haolin Zhao, Antonia Zadrage, Katarina Calic, Shreya Grover, Mayle Velasco violin II

Charlie Rose, Jamie Jones, Nathan Agbesi viola

Megan Clarke, Ola Kiezun, Gabriella Zailer-Fletcher, Eva Gowen cello

Allegra Tsang double bass

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Miranda Francis *Head of Junior Programmes*

Gill Redfern *Operations Manager*

Anna Waszak *Administrative Coordinator*

John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department
Soloists Concert

Saturday 23 March 2023, 11am
Performance Hall

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Torry Jang *violin*
JS Bach

Violin Sonata in G Minor BWV 1001
i Adagio 5'

Kitty Ajaz *cello*
JS Bach

Toccatà in C major BWV564 *ii Adagio* 4'

Elyssa Kiang *violin*
Seitz

Violin Concerto no3 in G Minor op12
i Allegro risoluto 5'

Liam Ko *harp*
Dizi

Etude no21 in A Flat 3.5'

Aaron Tian <i>violin</i> Vieuxtemps	Le Rossignol op24 no2	5.5'
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Alexander Cetateanu <i>cello</i> Saint-Saens	Allegro Appassionato op43	4.5'
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Sean Lau <i>violin</i> Pugnani-Kreisler	Praeludium und Allegro	5.5'
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Matthea Zhao <i>piano</i> Mozart	Piano Sonata in A minor KV310 <i>i Allegro maestoso</i>	4.5'
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Many thanks to Craig White *piano*
and to the following teachers:
Eri Konti, Alexander Boyarsky, Daphne Boden, Erica Dearing,
James Halsey, Juliet Hughes-Rees, Geoffrey Govier

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